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ABSTRACT

This document is intended to aid inservice teachers in developing their classroom teaching skills through the use of role-playing techniques. The material is designed for use as part of an audiovisual teacher education minicourse. Suggestions are given for planning and executing dramatic experiences and learning activities. Use of a videotape recorder to further enhance the teaching techniques is described. (LH)

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MINICOURSE 10

ROLE PLAYING IN THE CLASSROOM

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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PREFACE

The Minicourse has been developed by the Far West Laboratory for Educational Research and Development. It is designed as a teacher training package that will help you develop specific classroom skills and behaviors required for effective teaching. The Minicourse is an adaptation of the microteach approach developed at Stanford University. It is given its name, "Minicourse," to differentiate it from other programs that also use the microteach approach.

Minicourse 10, Role Playing in the Classroom, differs from microteaching in several ways that make it more useful as an inservice education program. One major difference is that the Minicourse provides a self-contained package of materials that can be used in any school where a videotape recording system is available. A second difference is that the Minicourse provides feedback through self-evaluation and peer interaction rather than through the supervisory feedback used in microteaching.

The Minicourse contains:

1. An introductory film. This film describes the microteaching approach and provides other information that you need as a teacher taking the course.

2. Instructional sequences. Minicourse 10 contains four instructional sequences. Each sequence requires from four to eight days, depending upon the number of teaching skills it involves. The sequence of activities for each instructional sequence follows a pattern of reading a chapter in the Teachers Handbook; viewing the instructional film for the sequence; conducting and evaluating one or more microteach lessons; and if needed, conducting and evaluating a teaching lesson to the whole class.

   a. Instructional film. The film presents two or three specific teaching skills that you will later practice in a microteaching situation. After each teaching skill is described by the narrator, you view several examples of the skill as it is demonstrated by classroom teachers.

   b. Model lesson film. The model lesson film shows a classroom lesson in which the teacher uses the skills deomonstrated in the instructional film. The main purpose of this film is to

give the participating teacher an opportunity to observe each of the skills being demonstrated within the context of a classroom lesson. In Minicourse 10, there are two films: "Getting Ready" and Instructional Uses."

c. Microteach--evaluate--teach-to-class--evaluate. After viewing the instructional and model lesson film, participating teachers are asked to plan a microteach lesson to be taught to from six to eight pupils. The microteach lesson is recorded on videotape. After the pupils return to the regular classroom, the teacher plays back the videotape and evaluates the performance. The teacher then determines whether additional practice in using the skills is needed and, if desired, plans, conducts, and evaluates a lesson to the whole class.

3. Teachers Handbook. The Teachers Handbook provides a summary of research related to the teaching skills presented in the course and discusses the rationale for the use of these skills. To give the teacher a complete overview of the course, this handbook supplements the filmed instructional material with more explicit information and suggestions regarding the skills presented. It contains valuable lesson plan aids and self-evaluation forms to help the teacher plan and conduct lessons and evaluate progress in acquiring the skills presented.

When compared with conventional teacher education programs, the Minicourse has some important advantages for inservice training. Among these are:

1. A Minicourse provides you with a complete inservice education training program.

2. Since you work with a short lesson and few students, you can try out new methods and ideas in a less demanding situation than that found in the regular classroom.

3. A Minicourse gives you a chance to learn teaching skills through direct experience. It is designed to show you what to do and provide a chance to do it, rather than just telling you what to do.

4. In a Minicourse, you get immediate reinforcement from viewing models, revising and reteaching the lesson, and noting changes in pupil behavior.

5. You receive immediate feedback from the videotape replays of your teaching. Thus, you can promptly evaluate your progress, eliminate bad habits, and more firmly establish the new methods you are learning.

6. A Minicourse focuses on specific skills rather than generalities.

For you, perhaps the most important point about this Minicourse is that it works. By taking the course, you will learn how to help your pupils use role playing for instructional purposes in the classroom.

Checklist of Teacher Activities

The amount of time you will spend completing this course will largely depend upon the pace at which your students are able to develop role playing skills. Some classes require more practice at the early stages than others. While this schedule lists all of the basic course activities, you may find that your students will benefit from several additional days of work at one point or another.

Use the blank spaces to check off the activities as you complete them.

WEEK PRECEDING COURSE

_____ Read Appendix B and practice using videotape equipment.

_____ Read Teachers Handbook, "Preface" and Chapter 1.

WEEKS ONE AND TWO

Initiating Role Playing Experiences

Day 1 _____ Read Teachers Handbook, Chapter 2.

Day 2 _____ View Film 1.

_____ Plan Lesson 1.

Day 3 _____ Conduct Lesson 1.

_____ Evaluate Lesson 1.

Day 4 _____ Plan Lesson 2.

Day 5 _____ Conduct and videotape lesson 2.

_____ Evaluate Lesson 2.

Day 6 _____ Plan Lesson 3.

Day 7 _____ Conduct Lesson 3.

_____ Evaluate Lesson 3.

Days 8, 9, 10

_____ Plan, conduct, and evaluate additional lessons required by your students.

WEEK THREE

Role Playing as an Advance Organizer

Day 11 _____ View Film 2.

_____ Read Teachers Handbook, Chapter 3.

Day 12 _____ Plan Lesson 4.

Day 13 _____ Conduct and videotape Lesson 4.

_____ Evaluate Lesson 4.

Day 14 _____ Plan Lesson 5.

Day 15 _____ Conduct Lesson 5.

_____ Evaluate Lesson 5.

WEEK FOUR

Role Playing for Concept Attainment and Problem Solving

Day 16 _____ Read Teachers Handbook, Chapter 4.

Day 17 _____ Conduct special training session with exercises in Appendix A (if desired).

_____ Plan Lesson 6.

Day 18 _____ Conduct and videotape Lesson 6.

_____ Evaluate Lesson 6.

Day 19 _____ Plan Lesson 7.

Day 20 _____ Conduct Lesson 7.

_____ Evaluate Lesson 7.

WEEK FIVE

Role Playing for Languaging and Evaluation

Day 21 _____ Read Teachers Handbook, Chapter 5.

Day 22 _____ Plan Lesson 8.

Day 23 _____ Conduct Lesson 8.

_____ Evaluate Lesson 8.

Chapter 1

AN INTRODUCTION TO ROLE PLAYING

Role playing is an instructional tool of considerable power and versatility. It can contribute excitement and relevancy to subject matter that otherwise may seem dull and remote. It can substitute active involvement in learning for passivity and provide a vehicle for students to create and use their own experiences as input for learning. And it can serve the teacher as an alternative means for accomplishing a wide range of instructional purposes.

Of course, none of this happens automatically. To be successful--to be an effective instructional tool--role playing must be employed with the same attention to planning, the same sensitivity to students, the same care and skill that characterize the effective use of any teaching tool. For many teachers, in fact, role playing initially may require an extra investment of thought and effort, simply because it is less familiar than other tools of instruction for both teacher and students. But as we believe you will discover during this course, learning to plan and conduct role playing experiences will add a uniquely valuable instructional tool to your teaching repertoire.

What is Role Playing?

Many labels are attached to various forms of classroom drama--among them, improvisation, sociodrama, and role playing. These terms are not necessarily synonymous. In fact, professional literature devotes considerable effort to differentiating their objectives and techniques.

For the purposes of this course, however, we simply are concerned with what might be called inventive classroom drama, meaning the physical, mental, and verbal enactment of events within a specified framework of circumstances but without a written script.

Inventive classroom drama assumes many forms. It may be highly elaborated, utilizing props and costumes and involving several participants in enacting a complex story situation. Or it may engage students in very private, quiet, nonverbal activities--molding figures out of imaginary clay or imagining a walk through a forest the teacher is describing. It may draw its content from the real or imagined world in the past, present, or future. It may be designed to help students increase their sensory awareness, to explore alternatives, to project themselves into new situations, to practice a behavior, to discover an idea, to demonstrate something they have learned. But whatever its form, inventive classroom drama asks students to respond to given circumstances by "acting out". While there is no script and no single standard of appropriate response, there is always a structured experience designed to evoke affective insights on the part of students.

This, then, is what we have chosen to call "role playing." Others might define role playing differently or attach another label to the kind of classroom drama in which we are interested. The terminology, of course, is not important, but it may be helpful to be more specific about the substance of what we do and do not intend to convey by the phrase "role playing."

First, inventive classroom drama in this course is not limited to the literal playing of roles. Role playing frequently is considered to

be the enactment of a role other than one's own, either that of a different person (a boy playing the role of his father) or of oneself under imagined circumstances (a boy playing himself as an astronaut). Our approach includes this form of classroom drama, but it also involves dramatic enactments in which students are assuming other than the role of a human character. For some instructional purposes, for example, a teacher might instead ask students to portray natural phenomena (such as wind), animals, machines or simply to make certain types of movements divorced from any specific character (such as rowing a boat). All of these experiences are included in what we are calling inventive classroom drama.

Second, classroom role playing is a means to an instructional end, not an end in itself. Unlike formal or improvisational theater in which the primary goal is the performance itself, classroom role playing views performance as only a means to achieving specific instructional objectives. "Good" role playing may or may not be "good" theater, and theatrical technique is important only to the extent that it enables classroom drama to better serve as an instructional tool. Acting skill is not a prerequisite for either teacher or students in using inventive classroom drama successfully.

Third, and most important, <u>our approach to role playing in the classroom does not include its use for psychotherapeutic purposes</u>. Role playing procedures frequently are employed as a vehicle for helping participants in therapy groups to cope with a variety of behavioral and attitudinal problems--hostility, racial conflict, submissiveness, agressiveness, and so forth. While the procedures

themselves may be appropriate to this application, their use in the classroom by teachers for this purpose is usually inappropriate. Very few classroom teachers, indeed, are professionally qualified as psychologists, psychiatrists, or group therapists, and to engage in socio-psychological therapy without qualification to do so is both dangerous and unethical. As you incorporate inventive classroom drama into your teaching repertoire, remember that its prupose is to serve substantive instructional purposes and not to make public the child's private world.

Why use Role Playing?

Role playing has several characteristics that make it especially valuable in the total teaching-learning process.

Some of the most pervasive benefits of classroom drama result from the fact that it permits students to experience an event directly, albeit in simulated form. For example, students would be more likely to understand the reactions of the native inhabitants of Mexico to the arrival of the Spanish if they were to role play that first meeting. Enactments in the here-and-now of the classroom help to transport events across time and space and make them more tangible in the experience of students. As Moffett (1968) has pointed out, classroom drama translates "what happened" into "what is happening"; similarly, it translates what-might-have-happened or what-I-imagine-will-happen into the actuality of what is happening now.

Another characteristic of inventive classroom drama is its capacity to involve students actively in creating their own learning experiences. While the teacher plans inventive drama so that it will be productive instructionally, he does not provide a script of how to behave, what to

say, when to move, how to respond. These elaborations are for the students to invent themselves.

Consider, for example, a student who thinks the hero in a story he's read is "phony" because "people don't act that way." Placed in an appropriate role playing situation in which he portrays the hero, the same student often will discover that under certain circumstances, some people indeed might act "that way," or he might provide others with an alternative way for people to act. In a very real sense, learning through inventive classroom drama is learning by discovery--by actively creating for oneself experiences that provide input for learning.

Another important characteristic of classroom drama is its dramatic nature. Precisely because it is "acting out," role playing often helps to release students from limiting constraints. For example, a student who tends to be inarticulate during more traditional classroom activities may become highly verbal when he is clothed in the role of another person during a dramatic enactment. The literature of classroom drama is filled with reports of its value in helping students to break out of many such constraints (Shaftel and Shaftel, 1970; Chesler and Fox, 1966; Gray and Mager, 1973).

Content of the Course

The primary objective of this course is to help you acquire a set of teaching skills critical to the effective use of inventive classroom drama. These teaching skills are of four types:

1. Skills of planning role playing experiences as instructional activities;

2. Skills for developing in students the capacity to participate successfully in classroom drama;
3. Skills associated with guiding the dramatic process--the techniques of role playing;
4. Skills for helping students talk about the insights they have developed through role playing.

The course is organized in two parts:

Part I

Chapter 2 of this Handbook and Film 1 emphasize:

- Skills for introducing students to inventive classroom drama.
- Skills for developing students' ability to participate in role playing.
- Skills for guiding the dramatic process.

You will practice these skills in a series of lessons as you introduce role playing to your students. Lesson 2 is a microteach session that you will videotape.

Part II

Chapters 3, 4, and 5 of this Handbook and Film 2 emphasize:

- Skills of planning role playing for varying instructional purposes, including:
  - -- identifying appropriate instructional applications
  - -- structuring role playing experiences
- Skills for guiding the dramatic process
- Skills of providing discussion after role playing.

You will plan and conduct a series of lessons in which you will simultaneously practice these skills and apply role playing with your students as an instructional process in your ongoing program.

Lessons 4 and 6 are microteach sessions that you will videotape.

Throughout the course, you will be working both with your total class and with smaller groups of students, videotaping the small group lessons so you may evaluate your own progress in acquiring the teaching skills.

In total, the content and procedures of the course are designed to give you a basic facility in planning and applying inventive classroom drama. You will be able to practice a number of critical teaching skills and to discover some of the multiple ways in which classroom drama can be utilized.

When the course is completed, you will not necessarily be an expert in the use of classroom drama. This normally requires a greater investment of time and more practice and refinement than are possible in a Minicourse. But you will have acquired a solid basis for continuing to refine your teaching skills and for discovering with your students even more of the many ways in which inventive classroom drama can contribute to teaching and learning.

PART I

In this first major section of the course, you will learn about procedures for initiating role playing. Then in the balance of the course, you will give primary concern to the instructional applications of inventive classroom drama.

The course is organized in this fashion so you can give full attention now to the teaching skills associated with initiating the process of classroom drama with your students. However, all of the activities outlined in Part I are potentially valuable in helping to achieve instructional goals; you can integrate even the simplest dramatic experiences into your ongoing instructional program as vehicles for achieving specific instructional objectives. We will suggest some of these possible applications as we go along, but remember that the full explanation is reserved for Part II.

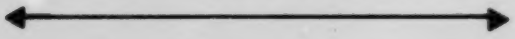
Chapter 2

INITIATING ROLE PLAYING EXPERIENCES

How you initiate inventive drama in your classroom is very important. You need to proceed in such a fashion that you can gain assurance yourself and can help students learn to participate freely and constructively. In this chapter, we will outline very specific procedures for the introduction of role playing. These include:

- An appropriate sequence of role playing experiences
- Several specific teaching techniques for guiding the dramatic process
- Suggested lessons
- Help in assessing student readiness for various types of dramatic experience.

Continuum of Experiences

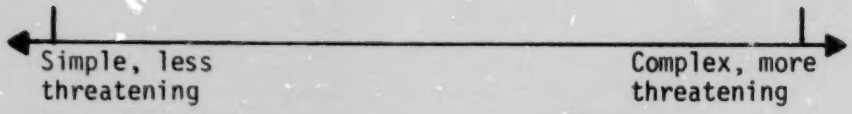


Some forms of inventive classroom drama require substantially more experience than others. To assume roles and enact a story situation obviously is a complex task. It is a question not just of complexity of technique and procedures but also of the students' ability to concentrate on the enactment without becoming self-conscious, without being disruptive, or without indulging in unproductive digressions.

By introducing students to role playing through a deliberately sequenced hierarchy of experiences, you gradually will build their skill in the process of role playing and help them to develop an increasing understanding that classroom drama is "for real." And not so incidentally,

you also will devleop your own skill and poise in working with classroom drama.

The sequence of experiences goes from simple to complex:



What makes classroom drama less or more threatening, less or more complex? Essentially, it is the nature of the participation that the experience requires. It is determined by:

WHERE SHOULD YOU BEGIN?

1. Where the students are
2. Whether their eyes are open or closed
3. Whether they are silent or speaking
4. What movements they are making
5. How much interaction is involved
6. How much elaboration students must supply
7. How long the experience lasts.

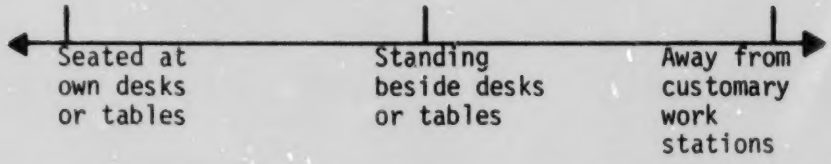
Let's examine more closely what these criteria imply.

1: Where the Students Are

When students are seated at their usual work staticns in the classroom--at their desks or tables--they can engage in dramatic experiences with a minimum of self-consciousness. Physically, they are in a familiar, comfortable location. The desks also define the space for each student's activity, helping to control movement. Experiences away from customary work stations, however, generally require that students have acquired some poise with classroom drama and are thus able to keep their movements from infringing upon others while staying

WHAT LOCATION WILL YOU START WITH?

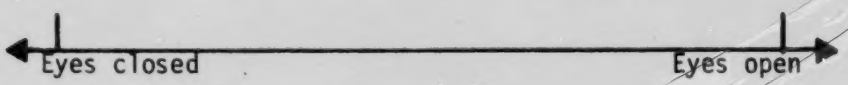
within the appropriate bound for the given enactment.



2: Whether Their Eyes Are Open or Closed

When their eyes are closed, students are participating privately in classroom drama. Their classmates do not see them, making the experience less threatening and minimizing the provocation for exhibitionism.

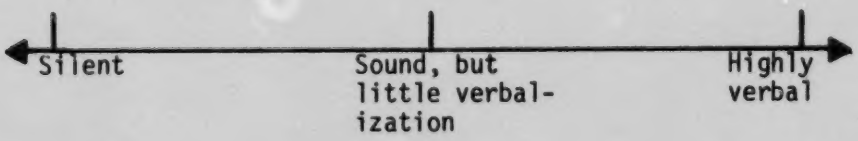
SHOULD YOUR STUDENTS BEGIN WITH EYES CLOSED?



3: Whether They Are Silent or Speaking

A silent role play is more private than one involving sound and doesn't require that students match their voices to the dramatic situation. While many students can quite readily contribute "sound effects" to a role play (the whistling of the wind, the hooting of an owl), the introduction of verbalization in story enactments demands substantially more poise and experience.

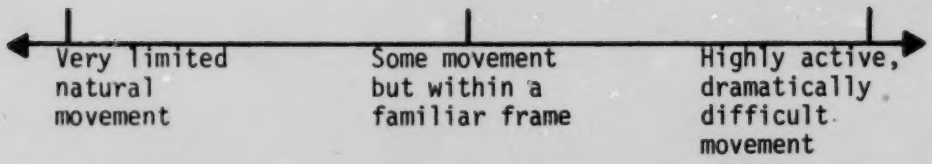
ARE YOUR STUDENTS READY TO USE SOUND IN ROLE PLAYING?



4: What Movements They Are Making

Both the amount and kind of movement are relevant. Generally, the greater the amount of movement, the more students must be able to exercise self-discipline in keeping their actions appropriate to the dramatic structure. Movement that seems "strange" or inappropriate to a student's own image of himself presumes an understanding of the dramatic character of classroom role playing. Note that it is the student's--not the teacher's--perception of whether the movement is natural and comfortable that matters.

WHAT KIND OF MOVEMENT IS COMFORTABLE FOR YOUR STUDENTS?

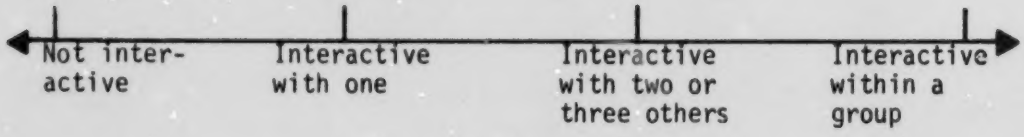

Very limited natural movement
Some movement but within a familiar frame
Highly active, dramatically difficult movement

5: How Much Interaction is Involved

Physical and verbal interaction with other students makes classroom drama more complex. The simplest experiences are those that can be completed alone. Participating in a role playing enactment that requires interchange with several other students requires skill in responding appropriately and in working within a group. Interaction is the key word for this criterion; it is not a matter of how many students are participating independently in the same experience but of whether participation requires coordination of movement among students

WILL YOU BEGIN WITH INDEPENDENT EXPERIENCES?

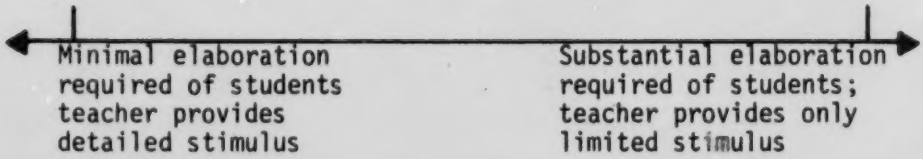
or verbal interchange.



6: How Much Elaboration Students Must Supply

Classroom drama is simpler for students when the teacher provides a detailed specification of the dramatic situation, using vivid language to explain the who, where, and what of the experience. The less detail the teacher provides, the more the students must invent for themselves. Having to supply their own elaboration in role playing adds complexity for students.

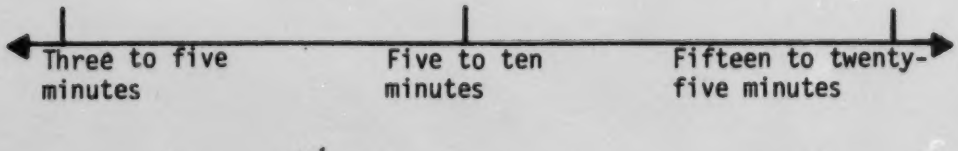
HOW MUCH DETAIL WILL YOU PROVIDE?


Minimal elaboration required of students teacher provides detailed stimulus
Substantial elaboration required of students; teacher provides only limited stimulus

7: How Long the Experience Lasts

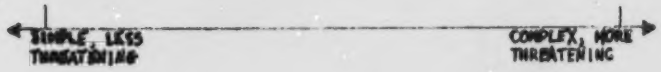
Greater skill and poise are demanded by experiences that extend over a considerable period of time. Sustaining an enactment so that it remains appropriate requires practice.

HOW LONG WILL YOUR FIRST ROLE PLAY BE?

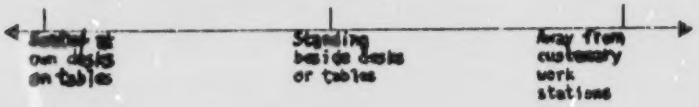


To plan a role playing experience at an appropriate level of complexity for your students, you need to consider these seven criteria:

CONTINUUM OF EXPERIENCES

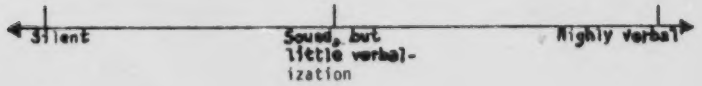


1: Where the Students Are

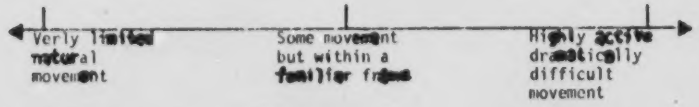


2: Whether Their Eyes Are Open or Closed

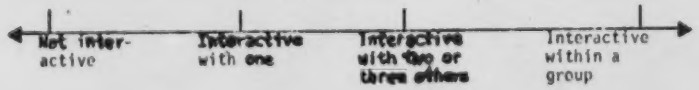
3: Whether They Are Silent or Speaking



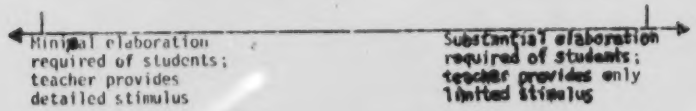
4: What Movements They are Making


Very limited natural movement
Some movement but within a familiar frame
Highly active dramatically difficult movement

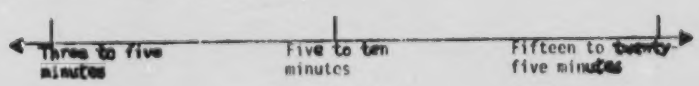
5: How Much Interaction is Involved



6: How Much Elaboration Students Must Supply


Minimal elaboration required of students; teacher provides detailed stimulus
Substantial elaboration required of students; teacher provides only limited stimulus

7: How Long the Experience Lasts



You will need to plan carefully so that your role plays require forms of participation that are comfortable for your students. Depending on your assessment of their readiness, you can combine the seven criteria of complexity in various ways.

- At the simplest level, for example, an experience may well fall at the left-hand end of the continuum for all seven criteria. You might seat the students in their own chairs, eyes closed, and ask them to imagine that they are handling various objects that you vividly describe. Or at only a slight more complex level, they might be seated in their chairs, eyes open, while they throw a lasso or cast a fishing line. Like both of these examples, the very simple experiences usually emphasize a sensory response to some real or imagined stimulus. Instructionally, you often can use them as vehicles to heighten students' awareness of their senses before they see a film, listen to music, or read a story for which sensory awareness is important.
- At a moderate level of complexity, dramatic experiences tend to require more active, public involvement. Students might work in pairs, standing near their chairs, while they improvise responses to a series of tasks you call out: playing on a teeter-totter, batting an imaginary balloon back and forth, rowing a boat. Notice that this set of activities falls somewhere between the two ends of the continuum for all of the seven criteria. For other experiences at a moderate level you might combine the criteria of complexity in a different fashion--perhaps reducing the amount of movement but increasing interaction, or including choral verbalization but providing a more detialed stimulus. Both the instructional objective

that the experience is to serve and the skills of the students will affect the ways in which you combine the criteria of complexity.

- At a complex level, inventive classroom drama requires considerable poise and skill on the part of the students. A group of five or six, for example, might assume the roles of several characters from a story they have read and act out different endings to the plot.

At all points along the continuum, dramatic experiences can serve your instructional objectives. Even with students who are able to participate in the most complex forms of role playing, there often are times when you will choose to employ very simple, nonthreatening experiences. You will though, want to move your students into increasingly more complex activities so that you will have more flexibility in your use of classroom drama.

Generally, teachers begin with the simplest, least threatening kind of dramatic enactments. Then by assessing the students' behavior, you will gradually be able to increase the complexity in ways that are appropriate. The specific sequencing will depend upon the group you have. For example, if you happen to be working with unusually verbal students accustomed to a highly structured classroom environment, they might be ready for enactments involving dialogue (a complex level on Criterion 2) long before they could productively engage in active movement away from their work stations (Criteria 1 and 3).

The amount of experience your students will need with simpler, less complex forms of role playing will partly depend upon the ways you and they are accustomed to learning and teaching. The extent to which students normally have freedom to move among work areas and discipline their own behavior, the amount of attention you've given to moving to music and acting out stories, the degree to which students have been encouraged to initiate

their own projects and to express their own ideas--all of these will have an influence. The speed with which you move into more complex role playing experiences depends totally on how much you can make the experiences consistent with the students' readiness to participate successfully.

Now before continuing to read, complete Self-Test 1 on the next page.

SELF-TEST 1

This exercise will help you learn to plan experiences that fall at an appropriate point on the continuum from simple to complex. Read each of the following descriptions of a class and decide where on the continuum you might initiate role playing with the students. To the extent you can, be specific in terms of the seven criteria (eyes open or closed, at desks or away, etc.)

1. It's the beginning of the school year, and your class of ten- and eleven-year-olds is composed largely of students new to the school who are being bused from several other parts of the city. While some have adjusted rapidly, others are showing discomfort in the new environment by withdrawing into themselves or acting belligerently. You've already assigned individual projects in science and discovered that many of the students are uncertain how to proceed independently.

   Now you want to introduce role playing. At what level of complexity will you begin? Be as specific as possible.

   _____

   _____

   _____

   _____

2. You've just taken over a fifth-grade class in the middle of the school year for a teacher who has suddenly moved away. The students are accustomed to working in small groups for many projects and generally are enthusiastic when given freedom to help plan their own activities. So far as you know, none of the students has participated in role playing.

   At what level of complexity might you introduce classroom drama?

   _____

   _____

   _____

   _____

Suggested answers are on the next page.

SUGGESTED ANSWERS

1. You should plan to introduce role playing for this class at the simplest, least threatening level. Since the students have come from several other schools and don't know each other, they should begin role playing seated at their own desks (Criterion 1), eyes closed (Criterion 2), without sound or movement (Criteria 3 and 4) in order to minimize self-consciousness. Interaction (Criterion 5) would not be appropriate at the outset. The students' difficulty with individual projects further underscores the need for starting at a simple level; you should provide a highly detailed specification of the dramatic situation (Criterion 6) and keep the first experience very short (Criterion 7).

2. Because they've not had experience with role playing, you would probably be wise to introduce role playing to these students at a quite simple level. However, their previous small group work, their enthusiasm, and their class cohesiveness suggest that you wouldn't necessarily need to begin at the simplest level for all seven criteria. For example, the experience might include simple movement and nonverbal sound while the students were seated at their desks, and their eyes might be open. Depending on their response during the initial role play, you probably would be able to increase the complexity somewhat in the next dramatic experience.

Continue reading the chapter after you've checked your answers.

TEACHING SKILLS

Three teaching skills will be important as you initiate inventive classroom drama:

1. Set up the situation
2. Monitor and side coach
3. Provide appropriate discussion.

While you will be applying these skills in modified form throughout the course, our attention now is on their application during your initial lessons.

Set Up the Situation

Especially at the beginning, the way you set up a dramatic experience will decisively affect the success of your efforts and the quality of the students' learning. You need to establish a set of circumstances within which students can and will respond appropriately and achieve the desired learning outcomes. These are the important ingredients of setting up the situation:

- Tell the students what they are to do physically in preparation. Shall they sit or stand? At their desks or elsewhere? Should they relax or be physically upright? Should their hands be at their sides, in front of them, above their heads, or where? Shall they close their eyes or keep them open? Give specific, precise directions about each aspect of physical position and behavior that is relevant to preparing for the experience you have planned. And make your directions consistent with the experience. For example, if your purpose were for students to see themselves seated in a gently rocking boat, you might say:

> Close your eyes and sit back very comfortably in your chairs. Relax all over - let your whole body relax. You should feel very comfortable.

Please note that here we are concerned with physical preparation for a dramatic experience, not with what the students will be doing in response to the situation you establish.

- Present the context of the experience. For activities that utilize some external, tangible stimulus, this often is accomplished rather easily:

> [Students are sitting relaxed in their chairs, eyes closed.] Nobody's at home but you, and you've just turned on the radio. You can listen to whatever you want. You're spinning the dial. Ah---here's a station. [Recorded music begins.] You start clapping. You really dig that beat! Do you feel it? You're clapping to the music. [The teacher continues with other selections with the purpose of helping students understand that different types of music evoke different feelings.]

In this case, the music provides the major stimulus and establishes much of the context. The teacher only needs to sketch the situation and help the students feel comfortable about beginning to clap.

Many experiences, however, demand a more detailed specification of the context. Whenever you want the students to imagine that they are doing something--imagine that they are hearing a certain sound, imagine that they are touching a particular object, imagine that they are experiencing some feeling--then your language must be vivid and highly detailed. You will evoke response by making the situation you are presenting as real and as tangible in their minds as possible. Rather than imagining in an intellectural sense, you want them to see themselves in the circumstances you're describing.

> Vague: You're a burglar. You're sneaking into someone's house late at night while they're sleeping. You're walking just like a burglar.

Vivid: You're a burglar. You've just gotten inside the house. It's a dark, dark night with no moon and you can't see a thing. You're afraid you'll wake the people and get caught. You mustn't stumble over anything. You think they have a dog but you're not sure whether he's inside or not. If he hears you, you've had it. Somehow you've got to move without making a single sound--not even the floorboards can creak!

- Use both your voice and your body to help evoke appropriate responses. The way you move and sound can either reinforce the reality of the situation or turn the activity into a charade. When you want to evoke vigorous energetic movements, be sure that your own actions and posture reflect a quick vigor. When you are describing a dark, foggy night, make your voice soft and mysterious.

  And whatever the response you want to stimulate, remember to display enthusiasm and confidence. Students will pick up these signals in your behavior (or the lack of them) and react in kind.

Monitor and Side Coach

As students begin to improvise, you will monitor their behavior and coach them as they respond to the situation you have presented.

Monitoring and side coaching is the process of observing student enactments and emphasizing, elaborating, and recalling the dramatic stimulus to them in order to direct their responses. Your purpose is to help students concentrate on the situation you've set up, to remind them of the dramatic framework within which they are responding.

In side coaching, you should avoid prescribing what students should do. Your purpose is to recall the dramatic stimulus so the students can create their own responses. For similar reasons, you also should avoid expressing approval and disapproval of their dramatic responses. Since most students

tend to look to their teacher to see whether they're doing something "right" or "wrong," you'll need to be particularly alert to avoid suggesting that you think there is some single specific way students should improvise dramatically.

Let's look at some examples of monitoring and side coaching.

- You've asked the students to "see" a piece of cactus beside them on the floor and pick it up. In monitoring, you notice that some are grabbing vigorously. You side coach:

  "That cactus has sharp thorns all over it and you can hurt yourself. Be careful!"

  You are not telling them what they should do ("Lift it very gently") nor are you indicating disapproval ("You wouldn't pick up a piece of cactus like that"). Instead, you are emphasizing critical characteristics of cactus to help students make their actions fit the situation.

- The class is working in pairs scattered about the room. You're asking them to imagine they're tasting various substances, with one member of the pair showing that he likes the food and the other disliking it. In monitoring, you observe that some of the "dislikers" are having difficulty portraying distaste for, let's say, an ice cream cone. You side coach:

  "Those of you who don't like ice cream cones--think about the food you hate the most. Your ice cream cone tastes just like that--like spinach, or spoiled milk, or castor oil. Ugh! Your partner may think it's good, but a lot he knows. It even smells like spinach!"

  Again, you do not prescribe how the students should show their dislike and you do not criticize what they are doing. But you try to encourage appropriate responses by helping them taste and smell more vividly an ice cream cone they don't like.

The combination of minitoring and side coaching can help to solve many other problems that may arise during enactments. We've charted some of them on the next page.

Student Behavior	Side Coaching
Students appear unable to create response or they display very stereo-typed behavior.	Re-specify the situation with more elaboration and more vivid language. Make it real! If students still can not respond, the experience probably is inappropriate, and you should promptly modify it.
Students look at their neighbors and imitate them.	Do not single out any student for correction. Coach the group: "Everyone picks up the cactus [or whatever the task] his own way. Look at that prickly plant with all the thorns beside you on the floor--not at your neighbors."
Students are giggling, poking each other, etc.	Stress the reality of the task. Disruptive behavior is usually caused by lack of concentration on the dramatic task. Re-emphasize the situation with embellishments. If disruptive behavior continues, the experience either was too complex or utilized inappropriate content. Modify or abandon it quickly and utilize what you've learned in planning the next lesson.
Students begin to abandon the enactment as though they've run out of ideas.	The first time this occurs, establish a rule: you, not the students, stop the action. Provide additional impetus or bring the activity to an end. (Alert monitoring should anticipate this problem and usually avoid it.)
Students are going far outside the situation you've presented and are engaging in wild digressions (more likely to occur in more comples enactments).	Coach: "Freeze." Establish this as a procedure: when you say "freeze," students are simply to stop their action temporarily. Then coach, without criticism, to emphasize the bounds of the situation and the dramatic stimulus. Students should resume the action.

Side coaching should not interrupt the flow and energy of students' eanctments (except very briefly for the special situation when you use "freeze"). The first few times you coach, your students probably will stop what they're doing and look at you. When this occurs, instruct them: "Don't look at me. Listen to my voice and keep right on eating the ice cream cone. It tastes just like spinach...." They will quickly adapt to this procedure and you will be able to coach without a loss of spontaneity and concentration.

Provide Discussion

You will give more attention to discussing dramatic experiences in later chapters when you consider more specifically the instructional purposes of inventive classroom drama. For your initial role playing lessons, you only need to remember a few basic principles of appropriate and inappropriate discussion:

- Initiate discussion following a dramatic experience when talking about it will enhance learning. Frequently, it is useful to follow up classroom role playing with discussion designed to help students internalize, make explicit, or transfer what they have experienced. Let's assume, for example, that in preparation for reading the story of Helen Keller's life, you had given your students the experience of touching and smelling various objects in a paper bag which they were to identify without using their eyes or ears. Your purpose was to make them more aware of their sense perceptions and to have them attain the understanding that if someone is blind and deaf, he is faced with the need to rely on his other senses. Discussion could be used to advantage following such an experience:

- "How did you identify the object in the paper bag? What did you do?"
- "Do you usually touch and smell objects that carefully when you want to know what they are? Why did you do it this time?"

Using this sort of a questioning technique, you would help the students to make explicit for themselves an understanding that people who cannot see and hear must rely on their other senses more than most of us do.

- Initiate discussion when you want to evaluate whether the students gained from a dramatic experience. Sometimes the only way you can be sure that students have achieved the learning outcomes you intended is to probe their thinking. In these cases, discussion serves as an evaluative tool. For example, let's say that you have planned a series of experiences with the objective of having your students attain a concept of restricted movement. After they've participated in several enactments in which they have moved under restraint--as though they were wearing chains, were locked in a prison cell, etc.--you can use discussion to probe whether these experiences have given them an understanding of restricted movement.
- Accept students' perceptions about their dramatic experiences. During inventive classroom drama, students learn from what they experience for themselves, not from their teacher's (or classmates') interpretations of what they experienced. The purpose of discussion following a dramatic activity is to pull from the students their perceptions of what happened. You should avoid making statements such as, "I thought you looked dejected when you were being a prisoner in his cell." Instead, ask students for their own

perceptions, "What was it like to be a prisoner?" Accept their responses to such questions without being evaluative. Otherwise, you will constrain discussion and very quickly communicate the idea that there is a "right" way to respond dramatically to a situation. You need to be alert to create a classroom atmosphere in which students know that they are safe to participate spontaneously.

- Avoid critiquing the dramatic process, per se. Since the purpose of inventive classroom drama is not performance, it is generally advisable not to discuss specifics of improvisational technique. It is difficult for students to separate criticism of what they did from criticism of themselves. If there are problems of this kind that get in the way of achieving your instructional objectives, it is preferable to use side coaching during the enactment or to provide some alternative experiences that will enable the students to develop the necessary techniques. We will give more attention to solving these problems later in the course.

You will not automatically follow all classroom drama experiences with discussion. Sometimes talking about an experience kills it; and sometimes, discussion is simply superfluous. As we outline sample lessons, we will indicate some of the activities for which follow-up discussion might be appropriate.

Now complete Self-Test 2 on the next page.

SELF-TEST 2

Check yourself with this exercise on your understanding of the teaching skills and the continuum. Read each of the situations below and answer the questions.

1. Miss Rodriguez is planning to ask her students to imagine they are lost in a small boat in a dense fog. She will keep the lesson at a low level of complexity by having the students sit in their chairs and imagine they are experiencing this situation. Her purpose is to heighten their sensory awareness before they read a story about a boy who takes a rowboat out on a large lake and becomes frightened in a sudden fog.

   What are the key things Miss Rodriguez needs to remember in planning how she will set up the dramatic situation?

   _____

   _____

   _____

   _____

   _____

   What statements might Miss Rodriguez anticipate needing to make during side coaching in order to re-emphasize and embellish the situation?

   _____

   _____

   _____

   _____

   _____

   Since she wants to be sure the experience has accomplished its purpose, Miss Rodriguez will follow it with a very brief discussion. What questions might she plan to ask?

   _____

   _____

   _____

   _____

2. Mrs. Marlowe is in the midst of a lesson. The students are standing beside their chairs. She has just instructed them: "Look beside you on the floor right next to your chair. There's a very large pail--a great big pail--and it is filled with water. It's very heavy, but if you try hard, I think you can lift it up to your table. Now look at the pail. Do you see it? Try to lift it up to your table."

   How might Mrs. Marlowe have improved the way she presented the dramatic situation?

   _____

   _____

   _____

   _____

   _____

   In monitoring, Mrs. Marlowe observes Brian reaching down to the floor with his right hand, pretending to grab something, and rapidly moving his hand up to the table. She says: "Brian, you're not seeing the pail of water. It's a big pail with a handle and you'll need to get hold of the handle with two hands. Remember, it's very hard to lift because it's so heavy."

   How might Mrs. Marlowe better have used side coaching in this situation?

   _____

   _____

   _____

   _____

   _____

3. Mr. Jones has just completed his third role playing session with his class of fifth-graders. He presented a series of situations in which pairs of students scattered around the room were to row a boat, paddle a canoe, play on a see-saw, and pitch and bat. Although he set up each situation with care and used vivid, specific language in side coaching, the student response was poor. A few spent most of the time watching a volleyball game on the playground. The class "cut-ups," on the other hand, participated with gusto. During pitching and batting, several began jeering at each other and berating nonexistent umpires so that Mr. Jones decided to call "freeze." Several of the quieter students obediently went through the motions of participating--and not much more.

   In general terms, what type of experience do you recommend that Mr. Jones plan for his next lesson?

   _____

   _____

   _____

   _____

   _____

Suggested answers are on the next page. When completed, continue reading on page 33.

SUGGESTED ANSWERS

1. In setting up the situation, Miss Rodriguez should plan to:

   a. Instruct the students to sit very quietly in their chairs with their eyes closed (because for this experience, closed eyes will help to make the situation more real).

   b. Use her voice to evoke mystery and a sense of being in a very private, closed-in world.

   c. Describe in vivid language the small boat gently rocking in the water, the repeated blaring of a fog horn in the distance, the swirls of wet, thick fog enveloping the boat like a big white cloud or a huge puff of steam from a tea-kettle, the lapping of water against the sides, etc.

   Side coaching to emphasize the situation might include: "Keep your eyes closed but try to see the fog all around you. How does it feel? Taste it. Smell it. Listen to the water against the side of the boat. Reach down and feel it. Is it cold? warm? How far can you see in front of you? Can you see the bow of the boat? Can you see your hand if you stretch it out in front of you?"

   Questions to initiate discussion might be: "What was it like to be lost in the fog? What did you hear? touch? smell? How far could you see? How could you have found your way home?"

2. Mrs. Marlowe did little more than simply say the pail was "large" and "heavy." She might have described it--shiny metal or yellow plastic, as tall as the children's knees, as big around as their chairs, and with a handle. She might have explained that the water was right up to the top--almost running over. And she might have made the weight more real by using an analogy--as heavy as your desk would be, as heavy as a big dog.

   In side coaching, Mrs. Marlowe should not have singled out Brian for correction. And when she said, "You'll need to get hold of the handle with two hands," she was telling students how she thought they should respond. Instead, she should have used specific language to emphasize the size and height of the pail (since Brian was reaching to the floor he wasn't seeing it as an object that came up to his knees), and she should have repeated and expanded her imagery to describe the weight.

3. Assuming Mr. Jones set up the situation and side coached appropriately, the lesson appears to have been too complex, particularly in terms of where the students were (scattered around the room) and the amount of interaction (pair coordination). For even the quieter students, the experience may have been too complex since their behavior suggests

self-consciousness. Mr. Jones should utilize experiences in his next lesson that limit movement and keep students near their chairs performing individual enactments.

PLANNING YOUR INITIAL LESSONS

You will conduct a minimum of three lessons to initiate role playing--more if your assessment of student capacity to participate so indicates. Two lessons will be taught to your entire class, and one will be a small group microteach lesson that you will videotape. During these lessons, you simultaneously will be practicing the teaching skills for initiating role playing and moving your students along the continuum from simpler, less threatening experiences to those which are complex, more threatening.

Lesson	Teach To	Position on Continuum	Teaching Skills to Emphazise
1	Whole Class	Simple, nonthreatening; primarily sensory experiences.	1. Set up the situation, including especially two subskills: a. Instruct students how to prepare physically b. Use vivid language 2. Monitor and side coach
2	Small Group (Microteach)	Moderately simple, but more complex than Lesson 1 through introduction of movement and/or interaction in pairs and/or nonverbal sound.	1. Set up the situation, especially use of vivid language. 2. Monitor and side coach. 3. Provide discussion.
3	Whole Class	Moderately simple, patterned after Lesson 2, to move all your students along the continuum.	1. Set up the situation, especially use of vivid language. 2. Monitor and side coach. 3. Provide discussion

On the following pages, you will find for each of these lessons:

1. Detailed lesson suggestions;
2. A form for completing your own lesson plan;
3. Evaluation forms to help you assess your students' progress and your own use of the teaching skills.

As you plan, remember that even the simplest initial experiences can help to achieve instructional objectives. The lesson plans often indicate what these might be. Give priority, however, in these first lessons to planning how you will develop your students' capacity to participate successfully. Subsequent lessons will help you apply classroom drama in ways that more directly serve your instructional program.

View Film 1, if you have not already done so, before beginning to plan your lessons.

LESSON 1 -- TOTAL CLASS

Lesson Plan Suggestions

Purpose: To introduce your student to role playing and to practice the teaching skills:

1. Set up the situation;
2. Monitor and side coach; and
3. Provide discussion (as appropriate).

Your first lesson should present role playing experiences at a simple, nonthreatening point on the continuum. These least complex experiences are most readily identified in the realm of sensory awareness; they generally emphasize moving rhythmically, touching, hearing, seeing, smelling, and tasting. Your instructional purpose will be to heighten the students' sensory awareness, and you probably will be able to identify experiences that will support some aspect of your current instructional program.

Selecting Experiences

Listed below are several illustrative experiences that emphasize sensory awareness. All of these activities are relatively simple and non-threatening for students.

What Students Are Doing	Sample Teacher Instructions	Continuum Criteria
Imagining they are holding various objects describe: a puppy, turtle, snake; a football, basketball, baseball	"Close your eyes and sit quietly in your chairs. In front of you on the desk there's a tiny puppy--a little poodle. Reach out and gently pick him up. Stroke him. He's very little, very soft and fluffy and silky. Do you feel his wet tongue licking you? Is his tail wagging?	Simplest level for all criteria. Modification might have eyes open and introduce movement to throw, catch, bounce balls.

What Students Are Doing	Sample Teacher Instructions	Continuum Criteria
Imagining they're eating various foods: an ice cream cone, hot dog, piece of candy.	"You're holding a great big double dip chocolate ice cream cone. Do you have your cone? Now begin to eat it. Taste the chocolate--it's a rich creamy chocolate with big nuts in it. What does it smell like? Can You hear the nuts crunch when you chew?" (modification: "It's a very hot day and the cone is melting;" or "There's too much mustard on the hot dog.")	Simplest level for all criteria, though may also be done with eyes open.
Imagining they're sitting outside on a park bench in various kinds of weather: snowing very hard, boiling hot, raining gently.	"You're all by yourself in the park. It's a very cold day and you're waiting for the bus while you sit on a cold, hard park bench. Do you feel how cold the wood is? Snow is coming down--wet, cold snow--and it's going down your neck. Will the bus ever come? It's uncomfortable and you're cold."	Simplest level for all criteria, though may be done with eyes open. If desired, movement may be introduced by instructing students to pace about waiting for the bus.
Having difficulty opening some imaginary small object on the table in front of them: a soda bottle, stuck zipper, drawer, umbrella.	"In front of you on your table there's an umbrella--a great, big, black umbrella with a long wooden handle. Look at it very carefully now because you want to open it. It's very hard to open. Explore all around the handle. Can you figure out how it opens? Keep trying. How about that little button? All right, when I say three, you'll get it open: one, two, three--."	Relatively simple, but done with eyes open and requires some inventiveness on the part of the students.
Lifting from the floor beside them objects of different weights and sizes: a small pillow, a very large bucket of water that turns into a bucket of feathers, a paper cup of milk which then freezes and becomes slippery and cold.	"Look beside you on the floor. There's a large shiny, metal bucket about two feet hight. It has a good strong handle across the top. It's filled with water--right up to the brim. Do you see the bucket? How heavy do you imagine it is? Remember it's a big bucket--about two feet high. Now, pick it up and try to lift it up onto your table. Don't spill any water!"	Relatively simple, but done with eyes open. Students may either be seated or stand beside their chairs.

What Students Are Doing	Sample Teacher Instructions	Continuum Criteria
Imagining they're riding on various forms of transportation: a galloping horse, a motorbike on a bumpy trail, a bicycle, a covered wagon.	"You're sitting on a big black horse. Do you have your legs hanging down on each side? Put your feet in the stirrups. Hug the side of the horse with your knees. Are you safely on the horse? Here he goes--you're beginning to go faster and faster. You're galloping. Listen to his hoofs on the ground--de, da; de da. Faster and faster. Move with your horse. Don't fall off.	Eyes open and with movement. At the simple level for other criteria.

Use your knowledge of your students to select experiences that you reasonably can expect to be successful. The activities above are only illustrative of the type of experience you might use in your initial lesson. One useful approach is to plan a series of very brief, related sensory experiences, with the later activities in the series at a slightly more complex level than the first. Thus, you might begin with "eyes closed" and then move to "eyes open," or start with entirely silent activities and move to clapping.

We recommend that you NOT plan experiences for this first lesson that involve any of the following: talking, movement away from desks, or interaction among students.

Teaching Skills

The success of your lesson will depend on your effective use of the teaching skills as well as on your selection of appropriate experiences. Keep in mind the three basic skills:

1. Set up the situation.
   - Decide what you will instruct the students to do physically in preparation ("Sit up straight with your feet on the floor.") and give detailed thought to how you will specify the context of the experience. Consider especially how you can evoke vivid, detailed images in the students' minds. Remember that one of the criteria of complexity is the extent to which students must invent their own elaboration. In these first experiences, be particularly careful to supply vivid images.

2. Monitor and side coach.
   - Try to anticipate some of the comments you might need to make in side coaching to remind students of the dramatic stimulus. Also think about how you will handle behavioral problems if they should arise. Review the chart on page 24 for some suggestions.

3. Provide discussion.
   - Decide whether or not the experience should be followed by discussion and, if so, its purposes. For the most part, the type of dramatic experiences you'll be using in this first lesson would not be followed by discussion. But if you're using them in connection with a story or a social science topic, brief discussion probably will be desirable.

LESSON 1

Lesson Plan

Use this form to help you plan your lesson. Refer to the preceding suggestions, the body of Chapter 2, and Film 1 for ideas. Plan a lesson of between four and seven minutes.

Content: Select the dramatic experiences you will present. For ideas, see especially the suggestions on pages ____

Continuum Criteria: Decide what level of complexity will be appropriate for your students. Make whatever specific notes are important for the experiences you are planning (eyes open or closed, amount of movement, etc.).

Teaching Skills: Write what you can say to set up the dramatic situation to monitor and side coach:

-- Setting up the situation--How will you instruct the students to prepare physically? What vivid language can you use to specify the situation?

-- Monitoring and side coaching--What will you say to remind students of the dramatic situation? How will you respond to inappropriate behavior if it should occur?

Discussion: If you plan a brief discussion after the role play, write a few questions you may use.

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Discussion: _____

_____

_____

_____

_____

LESSON 1

Student Assessment

Purpose: To assess how well your students handled the level of complexity.

Directions: Think back over the lesson and answer these questions to help you determine how well the students did.

1. For the most part, did the students respond in a reasonable fashion?

____ YES ____ NO

If yes, are they ready for a more complex experience? In terms of which of the criteria of complexity? _____

_____

_____

If no, what were the reasons?

(a) Was the content inappropriate for the students? In what ways?

_____

(b) Were your directions not clear? Why not? _____

_____

(c) Was your side coaching inadequate? Why? _____

_____

2. Were there some students who were disruptive - giggling, poking neighbors, etc.?

____ YES ____ NO

(a) Were they simply having fun and enjoying the experience?

____ YES ____ NO

(This response is quite natural. You want the students to enjoy role playing, but if "having fun" gets out of hand, provide additional side coaching for these students.)

(b) Were they self-conscious?

_____ YES _____ NO

(If this was simply because role playing was new, don't worry about it although you may want to make your next lesson an "eyes closed" experience. If the content made some students self-conscious (boys giggling because they thought the activity was "girlish"), base your next role play on content you know is consistent with their experiences and tastes.)

(c) Did you have to stop the action and discipline some of the students?

_____ YES _____ NO

If yes, write the students' names. _____

_____

(Do not inlcude these students in your small group microteach lesson and in your next total class role play, stand near them when you give directions and provide additional side coaching.)

(d) What can you plan to do before the next lesson to insure their cooperation?

_____

_____

_____

_____

_____

_____

LESSON 2--SMALL GROUP MICROTEACH

Lesson Plan Suggestions

Purpose: To move the students farther along the continuum of complexity and to practice and evaluate your use of the teaching skills:

1. Set up the situation;
2. Monitor and side coach;
3. Provide discussion.

You will teach this second lesson to a small group of students. It may be conducted in your regular classroom while the other students are elsewhere, or you may teach in another location (the library, teachers' room) while another adult covers your class. In any event, no students should be present who are not participating in the group. You will videotape the lesson and later replay it to help you evaluate your own use of the teaching skills and your students' progress in learning to participate in role playing.

Selecting the Students

You will need 6 or 8 students (an even number). Refer to your assessment of Lesson 1 and select students who:

- Did not display extreme or continuing disruptive behavior. While you will want to work with these students so they can learn to participate effectively, your first microteach lesson is not the best time to take on the task.
- Displayed at least some spontaneity in their responses. Don't yield to the natural temptation to select only meek, cooperative students as a hedge against behavioral problems.

Selecting Experiences

Plan activities that are at a somewhat more complex point along the continuum than in Lesson 1 if your student assessment indicated this to be appropriate. Your purpose may still be to develop sensory awareness. Illustrative experiences are outlined on the following page.

What Students Are Doing	Continuum Criteria
Standing beside their chairs and becoming various objects you describe: a limp strand of spaghetti, the tallest tree in the forest. Introduce movement by instructing students to be trees bending in a raging storm, a bouncing ball.	Standing near work stations, eyes open, little if any sound, some movement, no interaction, brief. Amount of student elaboration required depends on how much detail you supply in set up and coaching.
Performing tasks which require coordination in pairs: rowing a boat, paddling a canoe, pitching and batting an imaginary baseball, playing on a see-saw, playing a game of tug-of-war.	Introduces interaction in pairs and moderate movement. Students may be near their desks or scattered about the room.
Performing tasks in pairs under circumstances of restricted movement: working in a chain gang, pacing as animals in a cage. Provide a problem--the chain gang is wearing leg irons and trying to overturn a huge boulder.*	Again involves interaction in pairs and moderate movement. Sound may be introduced if desired.
Playing a "mirror game" with students facing each other in pairs, (A) and (B). Each (A) looks into his mirror (B) and performs a simple task that you specify--washing his face, combing his hair, brushing his teeth. (B) mirrors (A's) movements exactly. Reverse assignments then so that (A) becomes the mirror.	Pair interaction with limited movement. May be done near work stations or scattered about the room. No dialogue.

*This experience appropriately would be followed by discussion about what it was like to be restricted in movement.

Continue to keep the lesson reasonably brief (no more than 10 minutes), to provide a highly detailed, vivid dramatic stimulus, and to keep the experiences nonverbal (which is not to say necessarily without any sound). Increase the complexity by some combination of the following: having the students move (either beside their chairs or in the room generally); providing interaction among students in pairs; and including sound (though not dialogue).

As in Lesson 1, it may be useful to plan a series of experiences around one or two themes with some increase in complexity as you move through the lesson.

Teaching Skills

Since you will be videotaping this lesson and reviewing it for purposes of self-evaluation, give particular thought to your use of the teaching skills:

1. Set up the situation;
2. Monitor and side coach;
3. Provide discussion.

As you use these skills, remember:

- You are not trying to achieve some external standard of "good" dramatic performance. Nor do you want the students to be looking toward you for an evaluation of how well they're carrying out an enactment. Keep your students' attention concentrated on the dramatic stimulus and the enactment so they can participate freely within the bounds of the situation. Appropriate side coaching is your basic tool for accomplishing this.

- You should help your students become absorbed in the reality of what they are seeing, smelling, tasting, touching, hearing, doing. If there is a single clue to successful inventive classroom drama, this is probably it. When the dramatic situation becomes real, student responses will be appropriate and behavioral problems will be eliminated.

- The serious instructional purposes of classroom drama notwithstanding, dramatic enactments should be fun, exciting, involving, spontaneous.

Next, complete your plans for Lesson 2, using the form that follows. After you've taught and videotaped the session, replay your videotape and evaluate the lesson with the help of the form beginning on page 49.

LESSON 2

Lesson Plan

Use this form to help you plan your lesson, referring to your evaluation of Lesson 1 and the preceding suggestions. Fill in the chart as you did for Lesson 1:

- List under "Content" the dramatic experiences you will provide.
- Note the level of complexity on the continuum.
- Write what you will say both to set up the situation and to side coach (for side coaching, try to anticipate what you might have to say).

List the students with whom you will teach the lesson.

_____

_____

Specify the dimensions in which you will increase the complexity of the experiences over those in Lesson 1.

_____

_____

_____

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Will you follow these experiences with discussion? If so, specify the purpose and write a few questions you can use.

LESSON 2

Teacher Self-Evaluation

Purpose: To evaluate your use of the teaching skills for initiating role playing.

Directions: As you watch your videotape, make a mark each time you displayed any of the behaviors listed below.

1. Gave students explicit instructions about what they were to do physically in preparation ("Sit back comfortably with your hands on the desk," etc.) _____

2. Used highly descriptive, vivid language to set up the situation initially. _____

3. Matched your voice, posture, movements to the intent and mood of what you were saying. _____

4. Coached students during an enactment by explaining what they should or should not do dramatically. _____

5. Made no comment for several seconds during an enactment while a student failed to respond or behaved inappropriately. _____

6. Indicated by your voice, expression, or manner that you approved or disapproved the way a student was responding dramatically. _____

7. Used vivid, descriptive language to recall or elaborate the dramatic situation during side coaching. _____

8. Commented on what students felt or thought. _____

Turn the Handbook upside-down to evaluate your performance.

Evaluation: Items 1, 2, 3, and 7 refer to positive teaching behaviors and should each have several makrs beside them. Items 4, 5, 6, and 8 reflect inappropriate teacher behavior and should not be marked. If you used any of these behaviors, try to eliminate them in future lessons.

LESSON 2

Student Assessment

Purpose: To assess the students' capacity to participate at the level of complexity you presented in your role play.

Directions: Write in across the columns the students' names. As you watch your videotape, make a general assessment (very good, fair, poor) of each students' performance.

Behaviors	Students' Names							
1. Participated without consciousness or embarrassment.								
2. Participated without making inappropriate gestures or jokes, and without becoming aggressive or boisterous in ways inconsistent with the experience.								
3. Demonstrated a high level of interest and absorption.								
4. Evidenced spontaneity with little looking to others (students or teacher) for ideas about what to do.								
5. Responded appropriately to your side coaching.								

Evaluation: Don't be dismayed if several of your students merited only "poor" and "fair" evaluations on most of the behaviors. This is not unusual when students are still becoming accustomed to classroom drama. However, if this was the case, you should plan the next lesson so that they will be able to respond better.

- Were all the student able to participate without self-consciousness (behavior 1)?

  _____ YES _____ NO

  If yes, and if they also evidenced interest and spontaneity, they may be ready for role plays that require even greater poise and concentration.

  If no, you may need to provide additional experiences where they are seated in their chairs (less threatening than standing and moving). Also be sure not to ask students who are uncomfortable in role playing to do anything they find frightening or place them "on view" to the class. Activities in which everyone participates simultaneously--but individually--will be less threatening.

- Did all the students merit at least a "fair" evaluation on behaviors 2 and 3?

  _____ YES _____ NO

  If yes, the experience probably was appropriate to their interests and role playing abilities.

  If no, they were not sufficiently involved in the role play. The experience itself may have been inappropriate, either in content or complexity. Or you may not have made the dramatic situation sufficiently vivid and real. Or your side coaching may have been ill-timed or inopportune.

- Were the students able to respond appropriately and without looking to others (behaviors 4 and 5)?

  _____ YES _____ NO

  If yes, they probably are ready for role plays in which they need to supply more of the dramatic elaboration themselves.

  If no, be sure that you are planning experiences that utilize content familiar to the students. Also concentrate on making dramatic situations real and alive when you set up the experience and side coach.

LESSON 3--TOTAL CLASS

Lesson Plan Suggestions

Purpose: To move your students farther along the continuum from simple to complex and to refine your use of the teaching skills.

Refer to the student assessment you completed after Lesson 1 as you plan this lesson. If the students are ready, increase the complexity of experiences over those in Lesson 1 by introducing movement, providing interaction in pairs, and/or including sound. Use the suggestions for content from Lesson 2, adapting them to the needs of your total class. Or if somewhat simpler experiences will be more appropriate for your students, select from the suggestions given for Lesson 1.

If your Lesson 1 student assessment identified any significant behavioral problems, plan how you will avoid them through monitoring and side coaching.

For most groups, it would be advisable to begin the lesson with a very brief experience at the simplest level of the continuum. Then move on to whatever more complex experiences will form the major part of Lesson 3.

LESSON 3

Lesson Plan

Complete this lesson plan as you did those for the preceding two lessons. Refer to your previous student assessments as you outline the experiences.

1. Will you increase the complexity of role playing over that in Lesson 1? If so, specify in what ways.

_____

_____

_____

_____

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

What will you discuss following these experiences? List some questions you will use.

LESSON 3

Student Assessment

Purpose: To assess how well your students handled the level of complexity of the role play.

Directions: Think back over the lesson and answer these questions to help you determine how well the students did.

1. For the most part, did the students respond in a reasonable fashion?

_____ YES _____ NO

If yes, are they ready for a more complex experience? In terms of which of the criteria of complexity? _____

_____

_____

If no, what were the reasons?

(a) Was the content inappropriate for the students? In what ways?

_____

(b) Were your directions not clear? Why not? _____

_____

(c) Was your side coaching inadequate? Why? _____

_____

(d) Was the experience too complex? If so, in what ways?

_____

_____

2. How did the students' behavior and ability to respond dramatically compare with their performance in Lesson 1? (Refer to your Lesson 1 student assessment.) Are they progressing in their capacity to role play? In what ways?

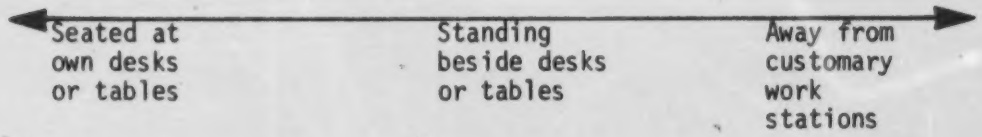
_____

_____

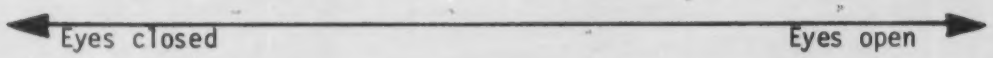
3. Evaluate your class as a group on each of the criteria that define the continuum from simple to complex. Add any comments about specific problems you will need to deal with.

   Put an "X" at the approximate point in the continuum that describes your class as a whole.

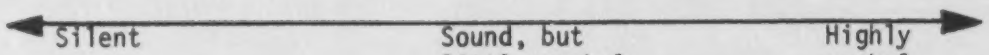
Where the Students Are



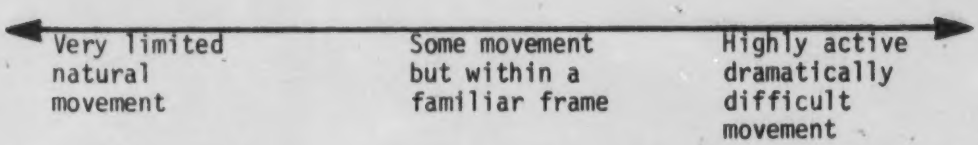
Whether Their Eyes Are Open or Closed



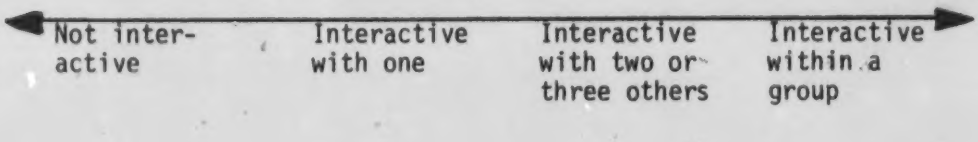
Whether They Are Silent or Speaking



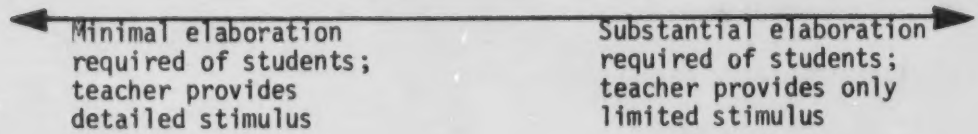
What Movements They Are Making


Very limited natural movement
Some movement but within a familiar frame
Highly active dramatically difficult movement

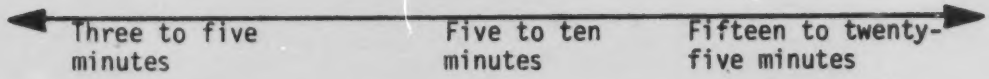
How Much Interaction is Involved



How Much Elaboration Students Must Supply


Minimal elaboration required of students; teacher provides detailed stimulus
Substantial elaboration required of students; teacher provides only limited stimulus

How Long the Experience Lasts



CONDUCTING ADDITIONAL LESSONS

Your next step is to decide how much additional experience your students need with role playing before you move on to the next part of the course.

Refer to your student evaluation on pages 55-58.

- If your students are below the approximate midpoint for any of the seven criteria, you probably need to present at least two (and more likely several) additional lessons. Some classes require considerably more time at the simpler end of the continuum than others, and it is inviting chaos to move ahead too rapidly.

  If this is your situation:

  -- Plan experiences at a relatively simple level, such as those suggested for Lessons 1 and 2, using your own ideas to develop lessons that will help your students move along the continuum.

  -- Evaluate student progress with the help of the forms on pages 68-77.

  -- When the students are ready, present one or two lessons at a greater degree of complexity, using the ideas outlined below and on the next two pages.

- If your students are at the midpoint or beyond on all of the seven criteria, you probably need to teach only one or two additional lessons before going on to the next section of the course.

  These lessons should provide a role playing experience in which students:

  -- Assume the roles of specific characters, and

-- Engage in at least some dialogue which they must invent themselves.

For most groups, you should not attempt complex role enactments at this stage that involve interchange among four or five students. It is easier to begin with students working either in pairs, with each participant taking a different role, or in teams, with all participants on the team simultaneously enacting the same role.

Use your own ideas for these role plays or adapt one of the following suggestions.

What the Students Are Doing	Continuum Criteria
Form the students into pairs. Instruct all the A's who they are and what they're doing: a mother doing the laundry, a father reading the evening paper. Give all the B's a slip of paper on which you've written a role they are to play: a husband, a neighbor, the parent's child. The A's are not to know what role they B's are playing. The A members of each pair begin the enactment; the B's then join in and by their words and actions show who they are (without actually saying so). For example, the mother (A) is doing the laundry. Player B, the husband, strides up and says, "Would you leave out the starch this week on my shirts?" Student A is to recognize what part B is playing and respond appropriately in his actions and words. The scene may be continued for two or three minutes; then present a different situation with the B students becoming the ones who begin the enactment in each pair. This experience may easily be related to some aspect of your on-going instructional program by selecting roles and tasks drawn from a story, film, or social science unit with which all the students are familiar.	Moderately complex level--with interaction in pairs, dialogue, and students required to invent some of their own dramatic elaboration.

What The Students Are Doing	Continuum Criteria
Divide the group into teams. Ask each team to decide secretly among themselves on some type of worker they want to portray: a carpenter, a doctor, a teacher, a typist. (If you think your students may make selections that will be difficult for them to portray, an alternative procedure is for you to write a number of occupations on slips of paper and have the teams draw the role they will enact.). In turn, each team is to portray the occupation using body posture, movement, and dialogue without actually saying what kind of workers they are. All members of the team should participate in the enactment simultaneously so that none is singled out and "on view." The other team(s) will then observe and identify what kind of worker is being portrayed. (Do not let students wildly guess; they should observe and listen carefully.)	Requires somewhat less coordination of action and dialogue than the preceding experience because students can perform individually within the team. Depending on the occupation being portrayed, may involve rather complex group movement.
A great many variations of the two preceding experiences are possible. For example, students working either in pairs or teams could portray various times of day (getting up, eating dinner, watching the evening news on television, shaving, dressing) or different conveyances on which they were riding (a bus, a car, a merry-go-round, a ferris wheel, a sailboat). In each case, some dialogue will naturally be involved.	Will differ in complexity depending on how you set up the role play.

After you have presented the lesson, evaluate student progress in working at a more complex level with the help of the forms on pages 68-77. If your students had difficulty role playing at this level, provide an additional experience before moving on.

Teaching Skills

Continue to concentrate on the skills you have been practicing in the preceding lessons. You will probably want to check your self-evaluation of Lesson 2 and try to eliminate any of the undersirable teaching behaviors that you noted then. A few additional suggestions:

- In setting up the situation, remember that the structure of the activity must be clear from the start. The students need to understand the bounds and purposes in order to respond appropriately. If your directions are not clear, you'll know it very quickly! In that event, simply "freeze" the action for a few moments while you explain the task again.

- In monitoring and side coaching, give particular attention to helping students make what they're portraying believable and real. For example, if students are taking the role of a father reading the newspaper, coach them to make the paper real by the way they hold it and move their eyes. Help them keep in role by coaching them to see a man reading the newspaper at home. Remember, though, that each child probably will have a different perception, based on his own experience.

- Providing discussion will be important in this lesson. You should plan how you will help students to integrate and expand their concepts of the roles they've assumed. Ask:

  > How did you know the other team was a group of carpenters? What did you see? How could you tell they were hammering nails? What else do carpenters do on their jobs?

- Let students who want to demonstrate their versions of how carpenters at work could be portrayed do so. But make the task voluntary. Avoid a situation in which anyone feels pressured to enact a solo role while other students observe; this will be tto threatening for many. Also remember to avoid describing for students what you think they experienced and to be nonrejecting about the perceptions.

Use the forms on the following pages to help you:

1. Plan your lessons,
2. Evaluate student progress, and
3. Check your use of the teaching skills.

LESSON PLAN

Content	Continuum Criteria	What You Will Say To Set Up and Side Coach

Discussion - purposes and questions: _____

_____

_____

_____

LESSON PLAN

Content	Continuum Criteria	What You Will Say To Set Up and Side Coach

Discussion - purposes and questions: _____

_____

_____

_____

LESSON PLAN

Content	Continuum Criteria	What You Will Say To Set Up and Side Coach

Discussion - purposes and questions: _____

_____

_____

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LESSON PLAN

Content	Continuum Criteria	Waht You Will Say To Set Up and Side Coach

Discussion - purposes and questions: _____

_____

_____

_____

LESSON PLAN

Content	Continuum Criteria	What You Will Say To Set Up and Side Coach

Discussion - purposes and questions: _____

_____

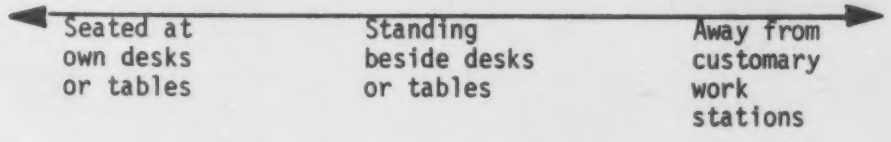
_____

_____

STUDENT EVALUATION

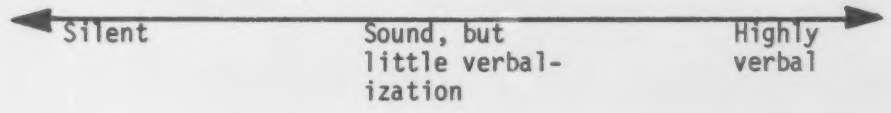
Place an "X" at the appropriate point on the continuum that describes your class as a whole.

1: Where the Students Are

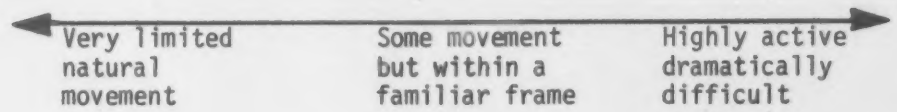


2: Whether Their Eyes Are Open or Closed

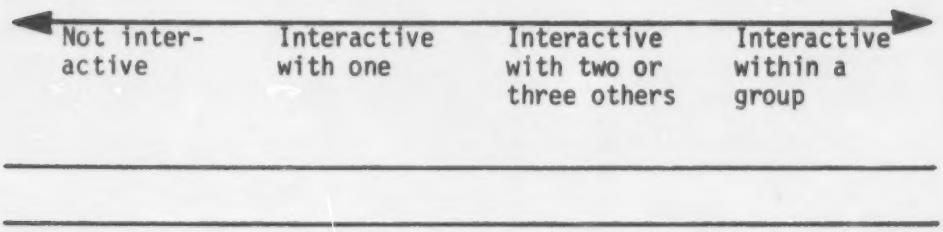
3: Whether They Are Silent or Speaking



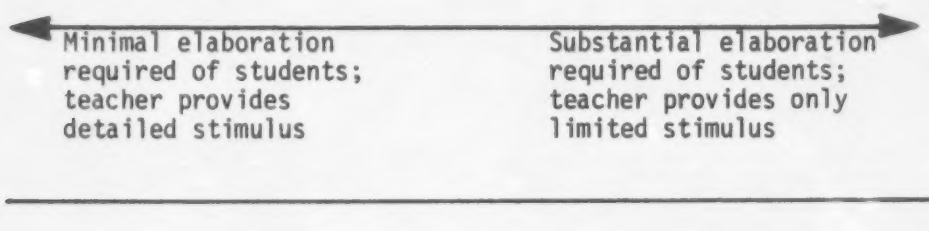
4: What Movements They Are Making


Very limited natural movement
Some movement but within a familiar frame
Highly active dramatically difficult movement

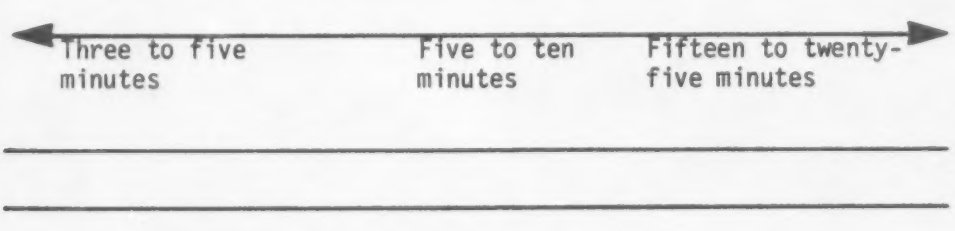
5: How Much Interaction is Involved



6: How Much Elaboration Students Must Supply


Minimal elaboration required of students; teacher provides detailed stimulus
Substantial elaboration required of students; teacher provides only limited stimulus

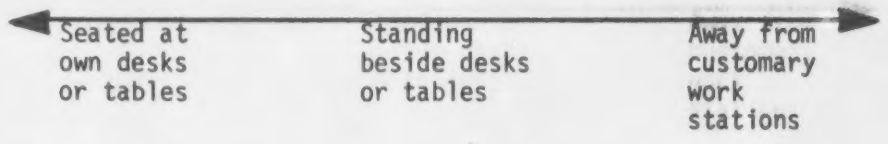
7: How Long the Experience Lasts



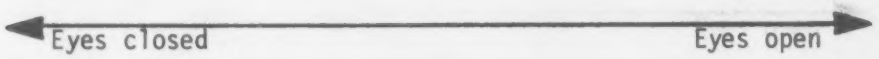
STUDENT EVALUATION

Place an "X" at the appropriate point on the continuum that describes your class as a whole.

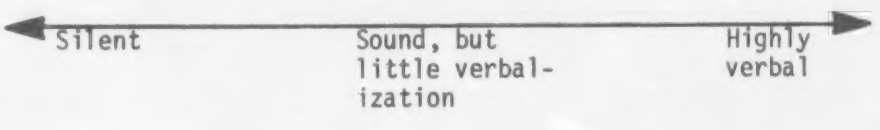
1: Where the Students Are



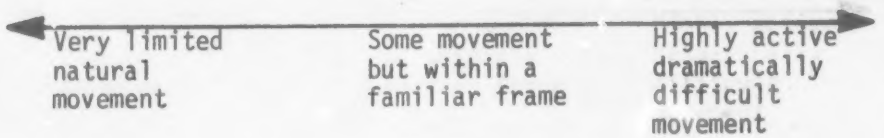
2: Whether Their Eyes Are Open or Closed



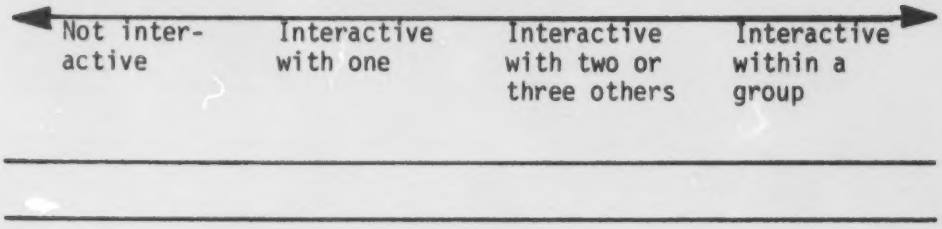
3: Whether They Are Silent or Speaking



4: What Movements They Are Making


Very limited natural movement
Some movement but within a familiar frame
Highly active dramatically difficult movement

5: How Much Interaction is Involved



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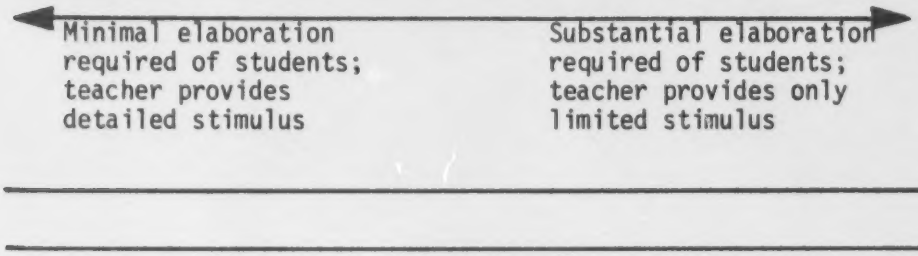
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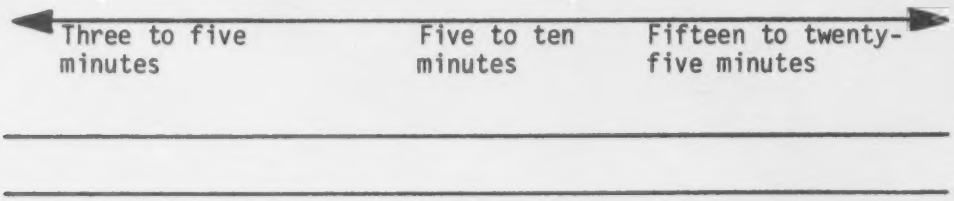

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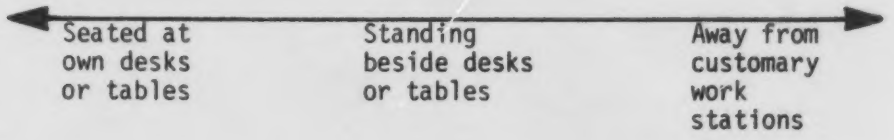

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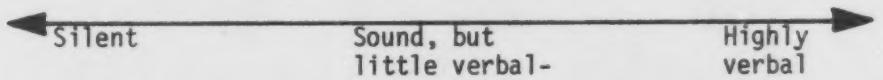

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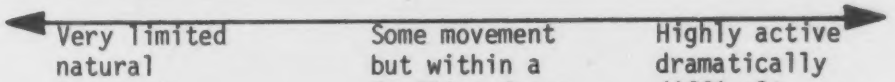
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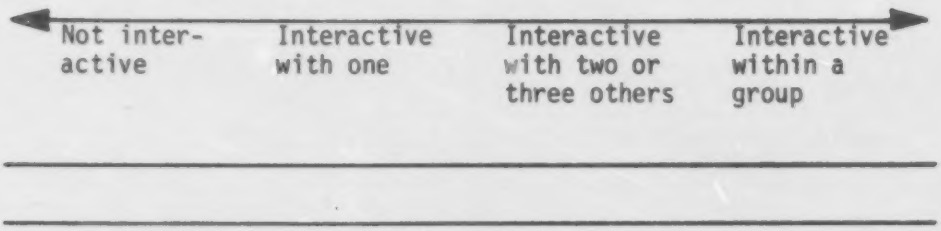

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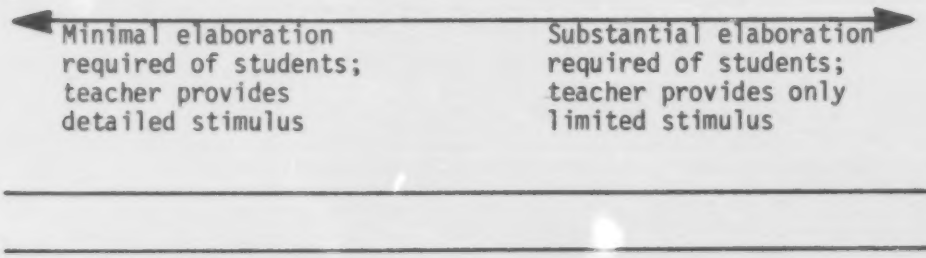
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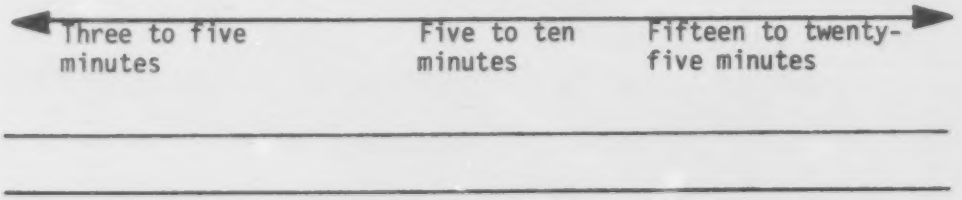

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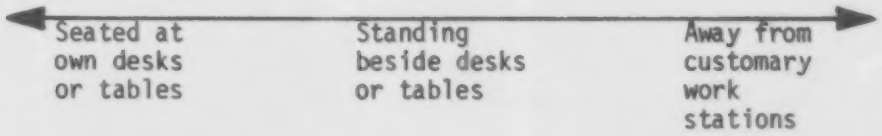

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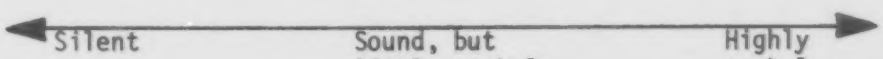

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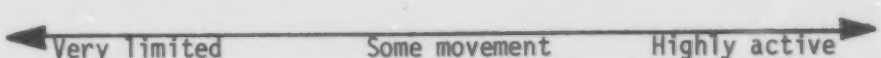
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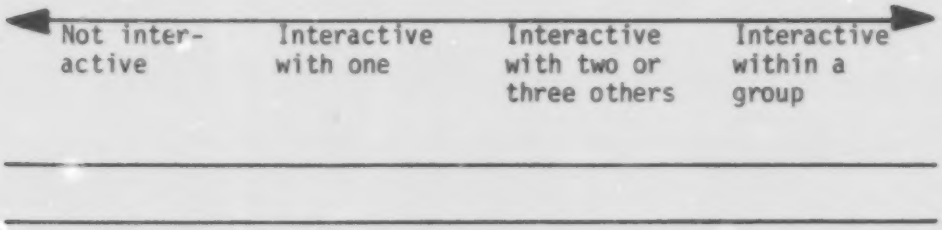

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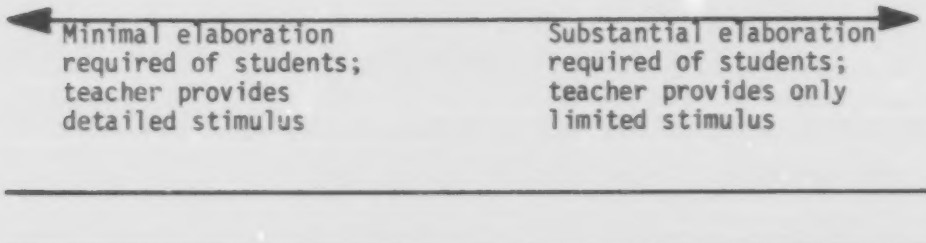
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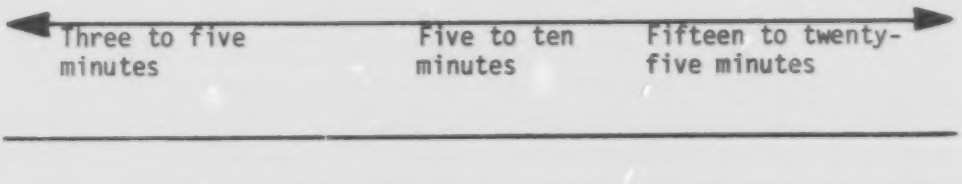

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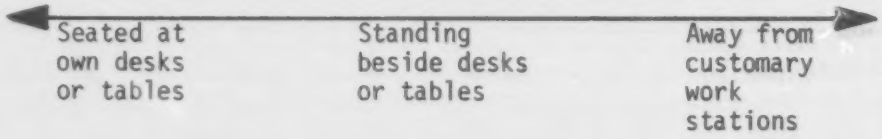

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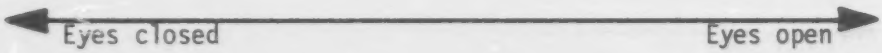

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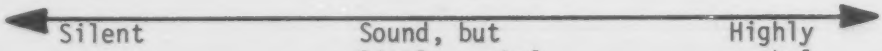

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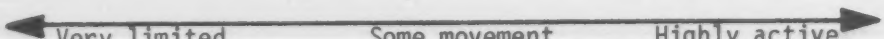
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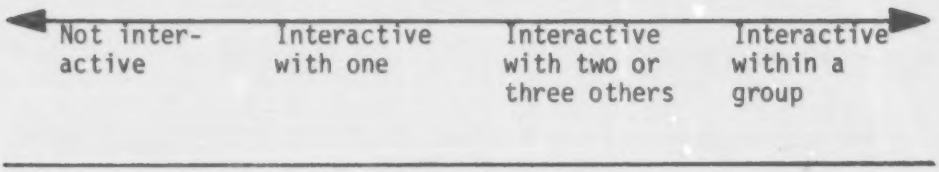

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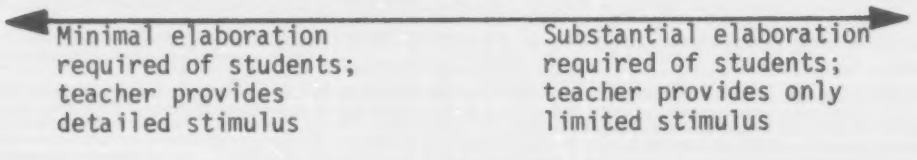
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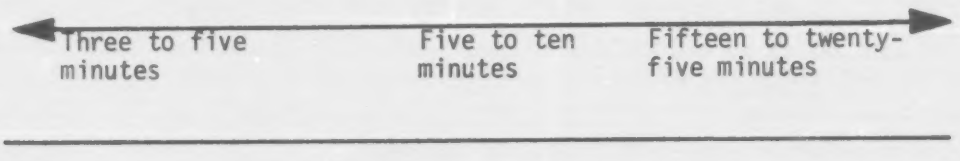

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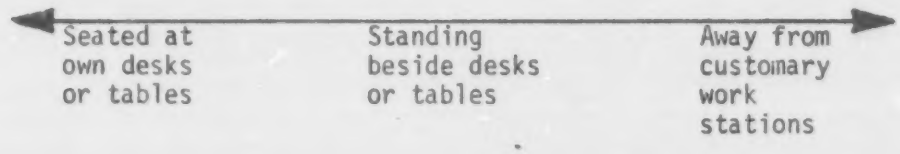

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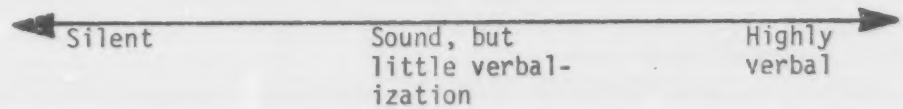

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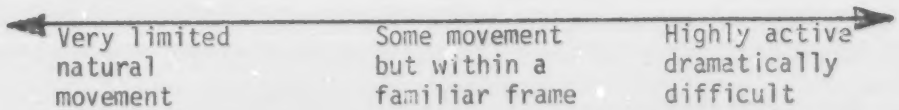
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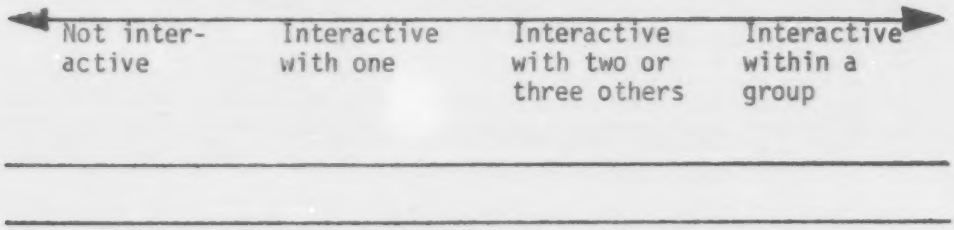

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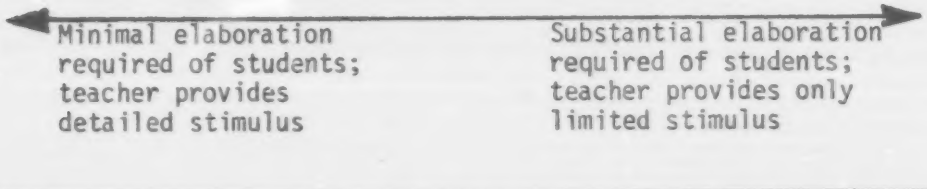
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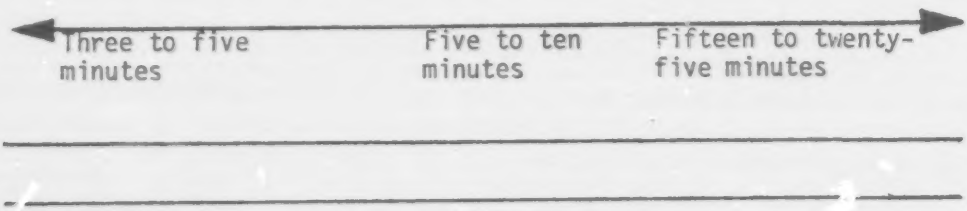

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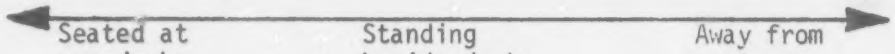

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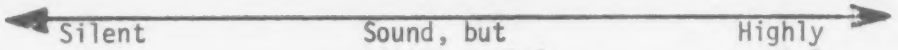

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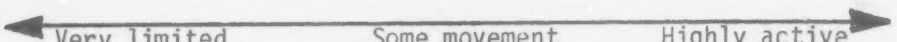
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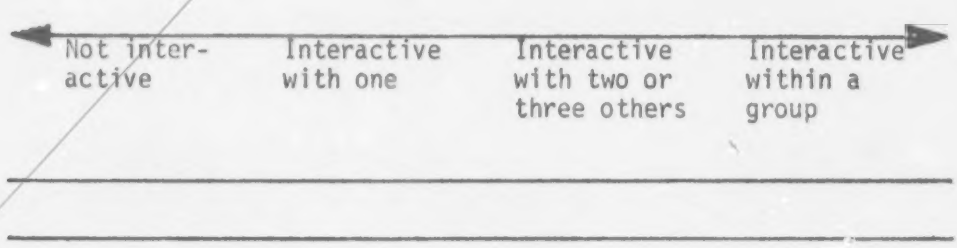

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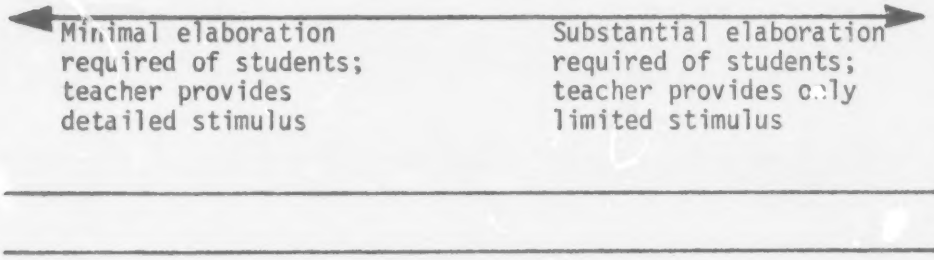
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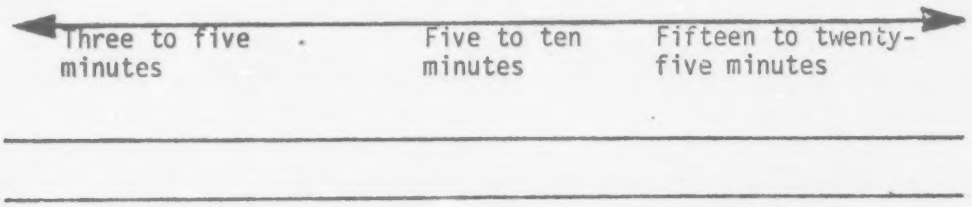

Teacher Self-Evaluation

Purpose: To evaluate your use of the teaching skills.

Score yourself on each of the following items.

Teacher Behaviors	Excellent; consistently Appropriate	Good, but some improvement needed	Fair; need to change to improve student responses
Displayed a sense of purpose, confidence, and enthusiasm.			
Gave clear, precise directions in setting up situations; students not confused			
Responded to inappropriate behavior with coaching to help students concentrate on their roles			
Coached students in making enactments believable without indicating approval or disapproval			
Avoided instructing students in <u>how</u> to respond			
Paced lesson so it was active and exciting; students were absorbed			
Probed for <u>students'</u> perceptions during discussion; did not impose your own interpretations			

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PART II

With this section, you will begin to give major attention to the instructional applications of role playing. The primary purpose is to help you develop skills of planning the use of inventive classroom drama as an instructional tool. Also, you will continue to expand your repertoire of teaching skills for guiding the dramatic process and for helping your students to participate effectively.

Teachers use a wide variety of instructional processes in the classroom--reading, writing, viewing films, discussing, conducting experiments, manipulating objects, painting pictures, building models, and so forth. Role playing is another of these instructional processes that you may use to help students learn. It may provide learning experiences for each of three operations in the total learning/instructional process.

1. Advance Organizer--As described by Tikunoff (1972), role playing may be used to help the learner order the way he perceives a learning experience. Since each student perceives differently, an alert and sensitive teacher helps his students to focus their perceptions so that they can inquire successfully. When utilized for this purpose, role playing serves as what Ausubel (1968) calls an advance organizer. Chapter 3 discusses the use of role playing as an advance organizer.

2. Concept Attainment and Problem Solving--Classroom role playing may provide the experiences from which the learner conceptualizes--from which he discovers "what his inquiring leads him to discover" (Tikunoff, 1972). Used for this purpose, role playing provides experiences for concept attainment and problem solving. You will learn about this type of application in Chapter 4.

3. Languaging and Evaluation--Role playing may be designed to provide experiences through which the learner may compose his ideas. Tikunoff (1972) refers to this as "languaging"--the process of putting-into-words which permits the learner to evaluate what he has discovered and cognitively reorganize what he knows is real and not real--in effect, to learn. We will call this application role playing for languaging and evaluation, and you will learn about it in Chapter 5.

These three instructional applications are illustrated in Film 2. You should view this film before reading Chapter 3. In it you also will see illustrated three teaching skills that you will read about in Chapter 4:

1. Set up the who, where, what of the situation
2. Double to side coach
3. Use role reversal

CHAPTER 3

Role Playing as an Advance Organizer

In this chapter, you will learn about the instructional application of role playing as an advance organizer. Then you will plan advance organizer role plays and teach the lessons with your class. You also will begin to provide "warm-ups" to help your students prepare for role playing.

Advance Organizers

The phrase "advance organizer" is highly descriptive of the purpose this type of experience serves. It is designed to help students organize their perceptions in advance of a learning experience, to prepare them for successful inquiry.

The use of advance organizers is important because what a student learns is a product of what he experiences, and what he experiences is dependent upon what he perceives and upon the meaning he brings to the learning situation. Each child, of course, brings with him to any learning experience his own set of perceptions, his own meaning, as a product of all that he has experienced before. The instructional task is to focus and organize these perceptions in such a fashion that the learner can inquire and discover successfully in new experiences. Simply to present a learning experience without preliminary organization is to assume that the student will bring to it a set of perceptions that will permit him to learn what the teacher has in mind--an obviously unwarranted assumption. As Tikunoff (1972) points out, "The direction a given experience will take is entirely dependent on the manner by which the learner perceives"; an advance organizer is a means by which the teacher can help the student to focus, to reorder, to expand his ways of perceiving.

Advance organizers may be used for three major purposes:

1. To organize the senses--In the first film, for example, the teacher was organizing the students' senses with the ginger root experience before introducing the story of Helen Keller's life. In this instance, she wanted her class to experience utilizing senses other than sight much as a blind person must do. Many of the illustrations in Chapter 2 also were examples of experiences that might serve as advance organizers to focus and expand sensory perceptions: clapping to the beat of music; touching, smelling, lifting objects; experiencing through role playing the circumstances of being lost in a fog. Each of these experiences focused student attention on sensory perceptions and heightened awareness and could be advance organizers for instructional experiences to which students needed to bring these ways of perceiving in order to discover and to learn.

2. To organize experience--Often students lack the background of experiences they need to attain a concept. In the second film, the nurse role play contrasted an experience with the customary image of a kind, sympathetic nurse with that of Miss Lyons, a most incompetent nurse. The students might not have found the story of Miss Lyons to be humorous without this role play experience as an advance organizer. The restricted movement role play in Chapter 2 might also be illustrative of this kind of advance organizer--to provide students with the experience of physically restricted movement.

3. To organize linguistic knowledge--A third purpose of an advance organizer is to make language have meaning. If a lesson requires that students be able to attribute meaning to words outside their vocabularies, a role playing advance organizer can give them the necessary experience.

More specifically, advance organizers may be used to:

- Heighten sensory awareness in one or more dimensions.
- Provide experience in using the senses in unaccustomed ways or in unusual combinations.
- Focus students' attention on ideas, emotions, or sensory perceptions.
- Organize ideas and emotions for laughter, empathy, drama.
- Make immediate in time and place a problem or idea that may otherwise be remote in the lesson context.
- Help students become receptive to a different way of feeling, viewing a problem, or perceiving--in effect, to help them open up.

An advance organizer, then, is an experience designed to increase the learner's receptivity, to sensitize him, to focus his attention, to make him more open, to prepare him to respond in new ways--in essence, to organize him in advance of a learning experience. It is an activity out of which the learner may acquire perceptions that will help him bring relevant meaning to an instructional experience.

Planning Advance Organizers

To illustrate the planning of an advance organizer, let's return to the situation outlined in Self-Test 2. Assume you are this teacher, planning to have your students read a story about a boy in a rowboat lost in the fog. Too often, teachers present such a learning experience with no more preparation than a perfunctory statement of introduction. "Now, class, we're going to read an exciting story about a boy who gets lost in the fog." This may or may not--almost certainly the latter--stimulate a modicum of interest in the story; it assuredly will not function as an advance organizer.

Instead, you should plan along the following lines.

First, what do you hope the students will learn from the lesson? What concepts do you hope they may attain? What discoveries do you want to enable them to make? You probably will have multiple objectives, but among them might be their experiencing empathy with the problem facing the boy--his feelings of fright and loneliness--and a recognition of the dangers of going out alone in the fog.

Second, what meaning do the students need to bring to the lesson in order to learn? What are the elements in the lesson for which they need to be prepared? Do they need an advance organizer to heighten their sensory awareness? To provide a background of experience? To supply linguistic meaning? Your responses to these questions will be based on an examination of the lesson's content and on a consideration of what you know about the students' previous experiences. Your planning task is to extract from the lesson those elements for which the students need advance preparation.

In this case, you might decide that the context of the story--being

lost in a fog--may lack meaning for the students, that they lack both the sensory awareness and experience to empathize with the boy in the story and to recognize the dangers of his situation. You may also decide that some of the descriptive language in the story would have no meaning for many students: "billowing fog enveloping the boat."

Third, what experiences would provide appropriate preparation? What kind of an advance organizer might enable your students to bring the necessary meaning to the lesson? Will role playing be an appropriate instructional process? Can you design a role play that will help to prepare the students for the lesson and be consistent with their ability to participate in classroom drama?

One possibility is the experience cited in Self-Test 2. You could ask the students to see themselves lost in a small boat in a dense fog and, through your vivid use of language, help them to expand their sensory perceptions and to acquire a basis for attributing meaning to the language in the story. Since it is at a low level of complexity on the continuum, this experience probably would be within the role playing capacity of most classes.

At a somewhat more complex level, you might plan an advance organizer to provide experience in "being lost." You might blindfold students and with a partner to lead them, have them try to walk around the room. Or at an even more complex point on the continuum, you might place the students in story enactments in which they took the roles of people lost under diverse circumstances, including the situation of being lost at sea in bad weather. An advance organizer may be designed to fall at any point on the continuum of complexity and may utilize any type of inventive dramatic experience.

To further illustrate the planning of advance organizers and to give you practice in designing them, complete Self-Test 3 on the next page.

SELF-TEST 3

1. Check the items below that state one of the purposes of an advance organizer.

   _____ a. To help students acquire expanded sensory awareness.

   _____ b. To focus attention on senses, ideas, or emotions.

   _____ c. To give students an opportunity to explore alternative solutions to a problem.

   _____ d. To prepare students to bring appropriate meaning to a lesson.

   _____ e. To increase receptivity to different ways of responding, perceiving, and viewing an event.

2. Mrs. Thompson is planning a social science unit on the nineteenth century wave of immigration to the United States. One of the major concepts she hopes the students will attain is that differences in language created barriers between the newcomers and those who were already here. In assessing what she knows about her students, Mrs. Thompson recognizes that because of the region in which they live, they have had no first-hand experience with language differences. She also knows they have had a fair amount of experience with role playing and are able to participate in reasonably complex enactments.

   What might be an appropriate advance organizer for Mrs. Thompson to provide? Be specific enough in your answer to think through the purpose of the advance organizer, the general outline of the role playing experience, and how the teacher would follow it with the lesson itself.

Suggested answers are on the next page. When completed, turn to page 94 and continue reading.

SUGGESTED ANSWERS

1. a, b, d, e. Item c states a purpose of instruction for concept attainment and problem solving, and not of an advance organizer.

2. The advance organizer should be designed to sensitize the students to the fact of language differences and to make explicit in their own experience the barriers to communication that may result.

   This purpose might be achieved by dividing the class into teams and instructing the students that they can communicate only with the members of their own team; to all others, they must speak gibberish or nonsense. (A valuable warm-up activity would be practice in using gibberish.) The teams might then be paired (two or three sets of Team A and Team B), with each given a role to play with the other: Team A, policmen trying to take Team B to the police station to recover their stolen car; Team B, resisting because they do not understand and are frightened. To achieve the purpose, there should be genuine misunderstanding between the teams. Team B, for example, should know that the members of Team A are policemen but not know they are only trying to help them recover the stolen car.

   A number of variations are also possible, based on the idea of giving students the experience of being unable to communicate.

   This type of advance organizer should be followed by brief discussion as a means of introducing the lesson. There is no need to draw the moral with a heavy hand, but the teacher would want to be sure the students were sensitized to language barriers as she began the lesson on immigration.

Conducting Role Playing Advance Organizers

As you work on your advance organizer lessons, emphasize the skill of planning the instructional application of classroom drama. Your success will depend as much on your planning as on the way you guide the dramatic process. The lesson plan suggestions at the end of the chapter will help you in planning.

At the same time, continue to develop your students' ability to participate in more complex dramatic experiences and continue to practice the teaching skills presented in the last chapter:

1. Set up the situation;
2. Monitor and side coach; and
3. Provide discussion.

You also will find it useful to give specific thought to planning and conducting appropriate warm-up activities. Warm-ups are exercises that help students become prepared, both physically and mentally, for their participation in classroom drama. In effect, they serve as advance organizers for the role playing process itself. And, like advance organizers used to achieve substantive instructional purposes, they must be planned in terms of the preparation the students need and the nature of the experience to follow. For example:

- If you have planned a quiet, contemplative dramatic experience to heighten sensory awareness and the students are restless, keyed up, or talkative, you can use a brief warm-up to establish a more serene atmosphere before beginning to role play.
- Similarly, if the dramatic experience to come requires vitality and energy and the students are listless, you can provide a stimulating, active warm-up.

All dramatic experiences need not be preceded by a warm-up, but you should be familiar with the technique so that you can use it when there is

a need. Listed in the accompanying chart, on the next page, are several types of warm-ups that will help to suggest the activities that can be employed.

SAMPLE WARM-UP ACTIVITIES

Purpose	Activity
To foster relaxation, concentration, and serenity	Students seated comfortably or, preferably, stretched out on their beacks on the floor. Instruct them to think about isolated parts of the body and relax: "Let your feet and ankles go limp; you're a rag doll." Proceed with each part of the body in turn: legs, stomach, chest, arms, neck, head.* - Students as in preceding activity. Initiate deep breathing exercises: "Take a deep breath. Hold it. Very slowly--slowly--let it out." Repeat.* - Students seated comfortably. Establish verbally a situation of peace ("You're in a huge, quiet empty church--in your bed ready to sleep.") and side coach so student behavior is consistent with the situation.
To energize and create vitality	Play lively recorded music. With students by their seats or in a large circle, instruct them to clap, then move their arms, heads, bodies, and legs. Emphasize big movement and side coach for spontaneity. "Freeze" when necessary. - Students in pairs or groups. Set up the situation: they are standing in deep, sticky mud. Instruct them to scoop up the mud and throw it at each other.*
To encourage freer, less inhibited movement	With students standing beside their chairs, have them assume various animal roles and move accordingly: a bird flapping its wings, a whale diving and surfacing, an elephant grabbing peanuts with his trunk. - With students beside their chairs, instruct them to portray motions of a variety of moving objects: a cork popping out of a bottle, a drive shaft on an engine.

* From Gray and Mager (1973).

LESSON 4--SMALL GROUP MICROTEACH

Lesson Plan Suggestions

Purpose: To practice planning and conducting a lesson that utilizes role playing as an advance organizer.

You will teach two advance organizer lessons--one with a small group and the other with your total class. This first lesson will be a small group microteach to give you practice in planning and condcuting an advance organizer role play before working with your total class.

In planning, follow the sequence of steps discussed in Chapter 3. Begin by selecting the lesson for which you will provide an advance organizer. Then ask yourself:

1. What do you hope the students will learn from the lesson?
2. What meaning do they need to bring to the lesson in order to learn?
3. What experiences would provide appropriate information?

Both you and your students should have the experience of moving from the advance organizer through the total teaching-learning process. Therefore, after your role play move on into the lesson itself. If your videotape runs out, just continue with the lesson. You will have ample tape to record the advance organizer role play.

Complete the form that follows as you plan.

LESSON 4

Lesson Plan

Students: Choose between 5 and 10 students. To avoid any appearance of favoritism, select students who have not yet been included in a microteach lesson.

Lesson for which Preparing: First, select the lesson for which you will provide an advance organizer. If at all possible, identify a lesson that is part of your ongoing instructional program, rather than inventing one for the purposes of the course.

Second, identify the elements in the lesson for which the students need an advance organizer. Think in terms of the three major purposes of an advance organizer--to provide (1) sensory, (2) experiential, and (3) linguistic preparation.

Advance Organizer Lesson: First, outline the content of the dramatic experience you will provide as an advance organizer.

Second, review your previous student assessments and specify what level of complexity will be appropriate for your students.

Third, write what you can say to set up the dramatic situation and to side coach.

Discussion: Decide whether you will follow the role play with discussion and, if so, write some questions you may use. Include discussion if you need to evaluate whether the role play accomplished its purposes by having students discuss what they experienced or if discussion will help students clarify the experience. Don't discuss whether it's clear that the role play accomplished its purpose or if talking about it will kill the dramatic character of the experience.

Warm-Ups: Specify warm-up activities to use before the lesson. Make the warm-ups consistent with the character of the role play you plan.

List the students with whom you will teach the lesson.

_____

_____

_____

LESSON FOR WHICH YOU ARE PREPARING

Content	Element for Which Students Need Preparation

ADVANCE ORGANIZER LESSON

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

(Continued) ⟶

ADVANCE ORGANIZER LESSON (Continued)

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Discussion: _____

_____

_____

_____

Warm-Ups: _____

_____

_____

_____

LESSON 4

Teacher Self-Evaluation

Purpose: To evaluate your skill in planning and conducting an advance organizer role play.

Directions: Complete Part 1 as you view your videotape. Then think back over your lesson and answer the questions in Part 2.

Part 1

Score yourself on each of the following items.

Teacher Behaviors	Excellent; consistently appropriate	Good but some improvement needed	Fair; need to change to improve student responses
Displayed a sense of purpose, confidence, and enthusiasm			
Gave clear, precise directions in setting up situations; students not confused			
Responded in inappropriate behavior with coaching to help students concentrate on their roles			
Coached students in making enactments believable without indicating approval or disapproval			
Avoided instructing students in how to respond			

Teacher Self-Evaluation(Continued)

Teacher Behaviors	Excellent consistently appropriate	Good; but some improvement needed	Fair; need to change to improve student responses
Paced lesson so it was active and exciting; students were absorbed			
Probed for students' perceptions during discussion; did not impose your own interpretations			

Part 2

In answering these questions, judge yourself on the basis of how the students responded.

Did the advance organizer role play help to prepare the students for the lesson that followed:

_____ YES _____ SOMEWHAT _____ NO

If yes, what made it successful? What were the key elements in the planning and conduct of the lesson that you will want to use as guidelines in the future?

_____

_____

_____

If no, was it because:

You did not identify the most appropriate elements in the lesson for which to provide an advance organizer? What might you have included?

_____

_____

Role playing was not an appropriate instructional process for the purpose? Why not?

_____

_____

The content of the role play was inappropriate for either the instructional purpose or for the students' interest? How?

_____

_____

The role play was at an inappropriate level of complexity for your students? On which criteria?

_____

_____

LESSON 4

Student Assessment

Purpose: To evaluate your students' progress in learning to participate in classroom drama.

Directions: Make an over-all assessment of your students' behavior on each of the following items.

Student Behaviors	Very Good	Fair	Poor
Demonstrated a high level of interest and absorption.			
Responded appropriately to your side coaching			
Evidenced spontaneity in their enactments with little looking to you or fellow students for ideas			
Displayed very little disruptive behavior			

LESSON 5 - TOTAL CLASS

Lesson Plan

Purpose: To plan and conduct a lesson with your total class employing role playing to provide an advance organizer.

Plan another lesson utilizing role playing to provide an advance organizer. You will teach this lesson to your total class, without videotaping it. To help you plan, complete the following form as you did in preparing the preceding microteach lesson. Refer to your evaluation of Lesson 4 as you outline this lesson.

LESSON FOR WHICH YOU ARE PREPARING

Content	Element for Which Students Need Preparation

ADVANCE ORGANIZER LESSON

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

Discussion: _____

_____

_____

Warm-Ups: _____

_____

_____

_____

LESSON 5

Teacher Self-Evaluation

Purpose: To evaluate your skill in planning an advance organizer role play.

Directions: Think back over your lesson and answer the following questions.

Did the advance organizer role play help to prepare the students for the lesson that followed?

_____YES _____ SOMEWHAT _____ NO

If yes, what made it successful? What were the key elements in the planning and conduct of the lesson that you will want to use as guidelines in the future?

_____

_____

_____

_____

If no, was it because:

You did not identify the most appropriate elements in the lesson for which to provide an advance organizer? What might you have included?

_____

_____

Role playing was not an appropriate instructional process for the purpose? Why not?

_____

_____

The content of the role play was inappropriate for either the instructional purpose or for the students' interests? How?

_____

_____

The role play was at an inappropriate level of complexity for your students? On which criteria?

_____

_____

CHAPTER 4

Role Playing for Concept Attainment and Problem Solving

The second major instructional application of role playing is for concept attainment and problem solving. During this part of the course, you will practice planning appropriate dramatic experiences to serve this purpose. In addition, you will apply three additional teaching skills to help you guide the dramatic process:

1. Set up the who, where, what of the situation;
2. Double to side coach;
3. Use role reversal.

Planning the Dramatic Experiences

When designed as a tool for concept attainment or problem solving, role playing must provide experiences from which the learner can discover--out of which he can conceptualize.

Planning begins with the question: "What concepts do you hope the students will attain?" What do you hope they will discover? What are your instructional objectives? These are precisely the same questions with which you began planning advance organizers; your instructional objectives are the basis for structuring the total learning-teaching process from advance organizer through concept attainment to languaging and evaluation.

With your objectives specified, you can develop a lesson which will provide an appropriate set of experiences. One of the key decisions is the choice of instructional processes--reading, discussing, viewing films, making oral reports, building models, conducting experiments, painting pictures, writing, role playing, etc. Although the selection among instructional processes is a subject far beyond the scope of this course, it

is important to emphasize that you should use role playing only when it is a desirable vehicle for achieving your objectives. As much as any other tool of instruction, classroom drama is better adapted to some purposes than others.

For example, if your objectives involve students' acquiring a specific body of discrete, factual information (the multiplication tables, the names of the ten longest rivers in the world), role playing would not be the most efficient means. On the other hand, if your objectives emphasize students' attaining a concept such as the existence of alternatives to physical conflict as a means of settling disputes, role playing might well be the most effective instructional process you could choose.

Listed below are some examples of ways in which role playing can be utilized for concept attainment and problem solving:

- To help students discover concepts of size and shape through sensory experiences.
- To facilitate exploration of characterizations from a story--motivations, values, relationships with other characters, etc.
- To investigate alternative ways in which characters might have reacted to a situation described in a story.
- To investigate abstract concepts of justice, discrimination, and the like through story enactments that make their meaning more immediate in the students' experience and therefore more susceptible to discovery.
- To enable students to work out plots, characterizations, and descriptions before writing their own compositions.
- To discover almost any concept concerned with an aspect of human behavior that can be represented dramatically (that people tend to perceive the same event differently, that communication is nonverbal as well as verbal).
- To investigate possible reasons for historical and contemporary events and "what if's" of history.

- To discover alternative solutions to problems involving interaction among people--real or fictional, historical current, or future.

As is the case with its other applications, role playing for concept attainment and problem solving may be planned at any degree of dramatic complexity, from the simplest and least threatening experiences to the highly complex and most threatening. Sensory experiences to enable students to discover concepts of size and shape, for example, fall at the low end of the continuum. And at only a moderate level of complexity, a teacher might help students attain a concept of nonverbal communication by pairing them to communicate secret messages of fear, fatigue, thirst, etc., without speaking.

Frequently, however, you will want to plan experiences that fall at the more complex end of the continuum--experiences that involve the enactment of roles, considerable movement, and the invention of dialogue. To do this successfully, you will need to acquire several additional skills for guiding the dramatic process.

Teaching Skills

You will be applying three additional teaching skills as you provide dramatic experiences for concept attainment and problem solving:

1. Set up the who, where, what of the situation;
2. Double to side coach;
3. Use role reversal.

Set Up the Situation: Who, Where, What

To this point in the course, you have been establishing the context of dramatic experiences primarily by explaining procedures and physical

preparation and by emphasizing vivid imaginery. This continues to be important, but as you move increasingly into more complex story enactments, it also is necessary to become more explicit about the way in which you set up the dramatic framework.

Any role play story enactment must have a who, where, and what. Each participant needs to know:

Who -- Who am I? What is my role?

Where -- Where Am I? What are the circumstances under which I am being this person?

What -- What's happening? What am I trying to accomplish? Or, what is the problem?

For example, you might instruct a team of students that they are members of the Donner party (who), trapped in the winter snows of the Sierra Nevada mountains (where), holding a meeting to decide which five people will be fed from the dwindling supply of food since there's enough for only that many to survive until the spring (what).

The degree of specificity with which you establish each of these three dimensions will depend on the particular enactment. As a general rule, of course, the more vivid and detailed the specification, the easier it is for students to sustain their roles. But how much detail is appropriate is affected by your objectives and by the extent to which you wish to prestructure the situation. Sometimes for example, you will want the students to work out for themselves one of the dimensions; this will be part of your instructional objectives. In other instances, you may wish to let the students plan for themselves one of the aspects of a dramatic situation.

Regardless of how they are established, any dramatic story enactment requires that students know who they are, where they are, and what they

are doing. Some guidelines to help you in establishing the who, where, what:

- Extensive elaboration of all three dimensions is not always necessary. In the preceding example of the Donner party, a detailed specification of "where" wouldn't be necessary unless your objectives involved sensory perceptions (cold, hunger) as well as students' dealing with the problem posed by the "what." Detailed assignment of "who" roles, on the other hand, probably would be important. Students would need to know whether they were speaking as a sickly old man, a mother with four children, a ruthless gambler, part of a husband and wife combination, or what.

- The situation should have a sharp focus, a specific activating character, both in order to evoke appropriate portrayals and to be an effective vehicle for achieving your objectives. There should be an issue to be debated, a problem to be copped with, a strong motivation to be expressed, a mystery to be solved, an alternative to be investigated. The who, what, or where may supply this impetus.

- Students can supply a good deal of their own elaboration when the role play grows out of a story they have read, a film they've seen, a social science unit on which they've been working, a problem they've observed. Let's say that you are going to role play to investigate alternatives Huck Finn might have taken when he refused to identify Jim to the men searching for runaway slaves. If the students have already read Huck Finn, they will have within their experience a good many perceptions that will help them in the enactment. If they've not read the story but you want to use a role play of Mark Twain's incident to enable them to attain the concepts involved, you will need to provide substantial specification of the who, what, and where of the situation. You will, in effect, need to advance organize the role play.

- Take full advantage of props and costumes to clarify the who, where, what. Anything that will help students to place themselves in a role or situation may be used--old hats, canes, coats, glasses; chalk lines on the floor to denote doors or trees or boulders; desks and chairs-to serve as cars or sofas-labeled accordingly. When you plan, try to anticipate some of the ways in

in which you can devise means to make the classroom more visually suggestive of the who, where, and what of the situation.

- Do not assign students roles that might impinge upon their private worlds. We emphasized in Chapter 1 that inventive classroom drama should not be used for psychotherapeutic purposes. While most of the applications we are discussing would not border upon this area, it is not impossible that enactment of some roles drawn from literature could do so. Avoid giving a student the role of a character too reflective of himself--giving a very shy, withdrawn child, for example, the role of a timid boy who is harassed by bullies in a story.

Double to Side Coach

Side coaching will continue to be extremely important as students assume roles in story enactments. Your emphasis should be on helping them concentrate on the who, the where, and the what.

Doubling is a valuable technique for this purpose. Doubling is simply the process of another person briefly stepping into a role to model how it may be played. This is accomplished by stepping up behind the role player and placing your hands on his shoulders--an act that should be established as a signal that he is to momentarily stop speaking and stop his action while you assume the character.

Generally, you would not double for more than fifteen or twenty seconds because doubling is coaching, not taking over the role. The purpose is to remind students of the dramatic context and help them respond appropriately--not to constrain their enactments or suggest that your way is the way. Doubling is simply a convenient device for coaching when several students are engaged in dialogue and it would be an interruption if you were to speak from the sidelines.

Double when you observe that students are:

- Stepping outside of their roles so far that the experience

is being sidetracked from its purpose.

- Becoming bogged down prematurely.
- Failing to interact with each other--especially when one student is being left out of the dialogue and withdrawing into himself.
- Forgetting key elements of the "what" or "where" you have specified.

In each of these cases, make your doubling serve the same purpose as a probing question during classroom discussion. For example, if the students are bogged down in the enactment, double for one of the characters who might appropriately inject a new dimension into the dialogue. Or if one of the students has become withdrawn, stimulate his participation by provocative comment or action as one of the other characters in the situation.

Do not use doubling as a device for imposing your own solutions on a problem the students are exploring!

Use Role Reversal

Role reversal is a way to help students discover different points of view and different ways of responding to a situation or problem. It involves switching the roles students take so that, for example, after Jimmy has been the policeman and Bob the irate citizen, they reverse roles with Bob becoming the policeman and Jimmy becoming the citizen. This is an extremely effective method for enabling students to expand their perceptions and understanding of situations that are characterized by conflicting opinions and values.

Utilize role reversal when it will support attaining your instructional objectives for a dramatic experience. Thus, if one of your purposes were

for students to be able to analyze and state both sides of a specific issue between two people or groups, role reversal would be a means for making the legitimacy of the conflict real and immediate in their experience. Or, as another example, if you observed that students were exhibiting their customary real-life stereotypes in an enactment (of a teacher, a parent, a bully, an Eskimo), you could reverse roles so that they would need to go beyond their preconceived stereotypes. In the Film 2 role play of the incident between the principal and student, for example, role reversal helped the student recognize that his perception of the principal's behavior was not accurate.

Instructing Observers

Role playing in your regular classroom, as opposed to small group microteaching, often requires that some of the students observe. This is particularly the case with more complex experiences that cannot easily be conducted with simultaneous team enactments. Observing should not be a passive act of standing apart from the experience, for this denies the observers any form of participation and limits their opportunities to experience and learn. Often, of course, the observers will subsequently take part in their own enactment, but whether or not you plan to repeat the experiences so that all students role play, you can make observing instructionally useful.

The key is to provide assignments to the observers so that their attention will be focused on some specific aspect of the role playing. The point of observation may differ among the observers and may be imbedded in the who, where, or what of the enactment. You may, for example:

- Instruct each observer (or team of observers) to watch a different character with the purpose of:

--Noting the character's posture, tone of voice, movement, facial expressions, and mannerisms--the physical portrayal of the role. This would be most appropriate for enactments in which there were strongly defined roles.

--Observing the interplay between the given character and the other participants--how he related and responded to them.

--Identifying the character--in "mystery" role plays.

- Ask observers to look for the ways in which the players show <u>where</u> they are--how they show, for example, that they are settlers riding in a covered wagon, being Huck Finn and Jim in a boat on the river. Whenever strong emotional or sensory elements are associated with the "where" of a role play, observers may also watch for evidence that the characters are showing this aspect of the situation--that they are cold in the snowdrift, for example.

- Instruct observers to concentrate on the <u>what</u> of the enactment, especially in role plays with a <u>problem</u> around which the action is centered. How else might the players have approached the problem? What was there in the way they portrayed their roles that made their actions logical or illogical? What assumptions did the players make about how they should deal with the problem?

Purposeful observation provides the nonparticipants with an experience base for subsequent discussion and helps to sharpen your students' dramatic skills by making them more sensitive to realism in their enactments. However, the purpose of observation must be clear to the students. It is not to rehash the role play or to critique Jim or Sue in their performance; it is to observe the characterizations and the content of the enactment. Keep the follow-up discussion focused on the who, what, and where of the role play, not on the actors as themselves.

You will need to give your students some practice in observing so they will learn to focus their attention. The exercises in Appendix A will be useful.

Provide Discussion

The use of discussion following a dramatic experience was introduced briefly in Chapter 2. We will give it more consideration now since discussion is particularly valuable after role playing for concept attainment or problem solving. It provides you, as the teacher, with a way to check on whether or not the students have attained the concepts you hoped they would, thereby serving as an evaluative device. And it provides one means by which the students can "language" what they have discovered--by which they can put it into words, evaluate it, and learn.

Following are several basic guidelines for providing discussion after a role playing experience.

- Initiate the discussion with open-ended questions to probe what the students have discovered. Emphasize the substance of the enactment--defining or redefining the problem that was portrayed, considering alternatives, weighing consequences, identifying cause and effect relationships.

- Avoid discussion of dramatic technique that becomes a critique of students' role playing skill. Many observations about dramatic process can, however, be turned into useful substantive discussion. For example, a student might comment that while he and some others were portraying an argument, he'd thought it wrong that one of the other students had just turned his back and said nothing. The teacher could respond by probing: "What are some of the ways people might act during an argument? Do they ever just turn their backs rather than continue to talk? Why might they do that? How else might someone react?" Through this type of questioning, the teacher removes the student's remark from the realm of personal critique and uses it as a basis for expanding concepts of behavior.

- Do not belabor verbal investigation of alternatives after a role playing experience centered around a problem. If your objective is to have the students recognize alternatives, it is far preferable to re-initiate role playing so that they can act out another way in which the characters might have behaved. To return to the example in the preceding paragraph, after the students had responded briefly to the teacher's questions about how people might behave during an argument, he could ask them to portray alternative ways of behaving. This is a far more productive procedure than simply "talking about" alternatives theoretically.

- Be careful not to impose on students your solutions to a problem they have been exploring dramatically. There are options in any problem, and the students--as much as you--will perceive these as a result of their own experiences. You can appropriately expand their experiences through the use of classroom drama and thus help them to discover more options, but you should not propose any single solution. During discussion, therefore, be nonrejecting and nonevaluative.

- Remember not to say what you think happened or what you think students experienced during a dramatic enactment.

Increasing Students' Role Playing and Observation Skills

No matter how advanced they may be in terms of the continuum, your students probably will benefit at this point from specific practice in assuming roles. You can provide this practice by presenting some of the activities that are outlined in Appendix A. Several of these same exercises also provide training in observation. While they are intended primarily as technique builders, rather than as experiences to be employed for substantive instructional purposes, many will suggest to you procedures that can be adapted as you plan your lessons.

Depending upon the amount of practice you believe your students require before participating in the lessons for this section of the course, you might either select a few of these activities as warm-ups or plan a separate fifteen- or twenty-minute practice session.

LESSON 6 - SMALL GROUP MICROTEACH

Lesson Plan Suggestions

Purpose: To practice planning and conducting a lesson that utilizes role playing as an instructional process for concept attainment and problem solving; to practice the teaching skills:

1. Set up the who, where, what of the situation;
2. Double to side coach; and
3. Use role reversal.

You will teach two lessons that emphasize the application of role playing as a vehicle for concept attainment and problem solving. The first will be a small group microteach lesson which you will videotape; the other will be conducted with your total class.

Selecting Experiences

For this lesson, have the students assume roles in a story or problem situation. The instructional purpose will center on concept attainment and problem solving. You might, for example:

- Identify an incident from a story which involves strong character motivations with the purpose of enabling the students to explore the motivations.
- Select a concept associated with a social science unit and plan an experience to make it vivid and immediate. The illustration earlier in this chapter of an experience focusing on language barriers in relation to a unit on immigration is illustrative.
- Present a specific problem from a book and ask students to enact what might have happened if....

Plan with the total teaching-learning process in mind--from advance organizer to concept attainment to evaluation. While you will microteach only the portion of the lesson that involves role playing for concept

attainment, you should provide a total instructional experience for the students. If you select a story the students have already read, the advance organizer will have been accomplished by that fact--except, perhaps, for some brief verbal statements immediately before the dramatic enactment. If you draw from the social studies a concept to be attained through role playing, you may need to precede the dramatic experience with a class discussion, viewing of a film, or reading assignment on the previous day to serve as an advance organizer. In making this decision, remember the discussion of how to plan an advance organizer in Chapter 3, the process is essentially the same whether the organizer is role playing or some other instructional process.

The languaging and evaluation phase of instruction may be accomplished through discussion or another process at the end of the role play.

Teaching Skills

During your microteach, practice the three teaching skills discussed in this chapter:

1. Set up the who, where, and what;
2. Double to side coach;
3. Use role reversal.

Also decide how much practice in role taking and observation skills you need to provide before you teach the lesson. If most of the students would benefit from the activities suggested in Appendix A, schedule a total class session before separating the small group for microteaching.

LESSON 6

Lesson Plan

Complete this form after you have read the preceding lesson plan suggestions.

Students:	Select the students with whom you will work--enough so that there will be some observers.
Objective:	State the objective of the lesson--the concept(s) you hope the students will attain.
Content:	Outline the content of the role play, including the who, where, and what of the dramatic situation.
Continuum Criteria:	Decide what level of complexity will be appropriate for your students.
Set Up Situation:	Write how you will set up the dramatic situation, giving particular attention to how you will establish the who, where, and what. If you can use props to help, note what they are.
Side Coaching and Role Reversal:	Write some statements you may use in side coaching, including how you may be able to double. Decide whether and how you might use role reversal.
Observers:	Outline the instructions you will give to the observers. See Chapter 4 for suggestions.
Discussion:	Decide whether you will follow the role play with discussion to help the students put into words what they discovered from the experience. Write some questions you may use.
Warm-Ups:	Specify warm-ups you may use if the students' behavior at the beginning of the lesson indicates they would be desirable.

List the students with whom you will teach the lesson.

_____

_____

_____

State the objective(s) of the lesson.

_____

_____

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation (Who, Where, What)	Side Coach (Doubling) and Role Reversal

(Continued)

Observers' instructions: _____

_____

_____

_____

Discussion: _____

_____

_____

_____

_____

Warm-Ups: _____

_____

_____

_____

LESSON 6

Teacher Self-Evaluation

Purpose: To evaluate your skill in planning and conducting role playing for concept attainment; to evaluate your use of the teaching skills.

Directions: Read through this form before viewing your videotape. Complete Part 1 while you view the lesson; then complete Part 2.

Part 1

Score yourself on each of the following items.

DID YOU:	YES	NO
1. Provide a clear and appropriate who, where, what for the enactment?		
2. Give observers specific assignments?		
3. Respond with some form of side coaching when action bogged down or was inappropriate?		
4. Double without unsurping the roles or constraining students' responses?		
5. Probe for students perceptions with open-ended questions during discussion without imposing your own ideas?		
6. Avoid critical personal discussion of acting technique?		
If applicable:		
7. Use role reversal effectively to help students expand their perceptions?		

Part 2

Evaluate your success in planning in terms of what you observed about the students' responses during the dramatic experience and of what you learned during the subsequent discussion.

Did the role play achieve your instructional objective(s)?

_____ YES _____ NO

If not, why?

Was role playing an inappropriate instructional process for achieving the objective? How was it inappropriate?

_____

_____

Did you fail to provide sufficient advance organization for the lesson? What might you have done instead?

_____

_____

Should the content of the dramatic experience have been different? Were the who, where, or what inappropriate? How might you have solved this?

_____

_____

_____

Was your set up of the situation or your side coaching inadequate? How might you set up next time?

_____

_____

Was the experience at an inappropriate point on the continuum of complexity? How should it have been different?

_____

_____

_____

HAVE YOU BEEN USING THE EXERCISES IN APPENDIX A?

LESSON 7 - TOTAL CLASS

Lesson Plan

Purpose: To plan and conduct a role playing lesson for concept attainment and problem solving for your total class and to refine your use of the teaching skills.

Repeat Lesson 6 for your total class while the students who participated in the microteach work quietly on the sidelines. Review your evaluation of Lesson 6 and adapt the experience as necessary. If you prefer, you may plan an entirely new lesson emphasizing concept attainment and problem solving.

State the Objective(s) of the lesson.

_____

_____

_____

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation (Who, Where, What)	Side Coach (Doubling) and Role Reversal

(Continued)

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation (Who, Where, What)	Side Coach (Doubling) and Role Reversal

Observers' instructions: _____

_____

_____

Discussion: _____

_____

_____

_____

Warm-Ups: _____

_____

_____

_____

LESSON 7

Teacher Self-Evaluation

Purpose: To evaluate how well you planned a role play for concept attainment and problem solving for your total class.

Directions: Judge the success of your planning in terms of the student's responses.

Did the role play achieve your instructional objective(s)?

_____ YES _____ NO

If not, why?

Was role playing an inappropriate instructional process for achieving the objective? How was it inappropriate?

_____

_____

Did you fail to provide sufficient advance organization for the lesson? What might you have done instead?

_____

_____

Should the content of the dramatic experience have been different? Were the who, where, or what inappropriate? How might you have solved this?

_____

_____

_____

Was your set up of the situation or your side coaching inadequate? How might you set up next time?

_____

_____

_____

(Continued)

Teacher Self-Evaluation (Continued)

Was the experience at an inappropriate point on the continuum of complexity? How should it have been different?

_____

_____

_____

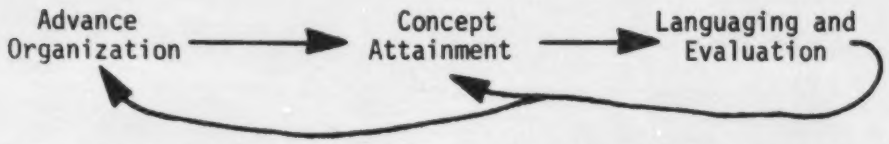
_____

HAVE YOU BEEN USING THE EXERCISES IN APPENDIX A?

CHAPTER 5

ROLE PLAYING FOR LANGUAGING AND EVALUATION

In this final chapter, you will consider the use of role playing for languaging and evaluation. This is the third phase in the total teaching-learning process we described in Chapter 3:



As the model indicates, languaging and evaluation is the next operation the learner performs after he has attained a concept (discovered), and it feeds back into the total process to reorganize perceptions and to provide a basis for new discoveries.

Languaging and evaluation is the process through which the student finds words--linguistic symbols--for what he has discovered, through which he makes explicit to himself what he has conceptualized so that he can evaluate it and store it in his mind for future reference. Only when he has words for what he has discovered has the student learned.

From the instructional perspective, languaging also enables you to evaluate what students have learned. Thus, when you provided discussion in the preceding lessons after role playing for concept attainment, the students were languaging what they had discovered and you simultaneously were evaluating whether your instructional objectives had been achieved.

Languaging may assume many forms. Moffett (1973) and Tikunoff (1972) describe it as "writing out, speaking out, acting out, filming out, playing out, painting, sculpting, dancing, etc., out"--in other words, as any

means for composing ideas and communicating. Our major interest here, of course, is in speaking out, playing out, and acting out through role playing.

Planning Languaging Experiences

A well-designed experience for languaging and evaluation provides the students with the opportunity to try out what he has discovered--to state, show, apply, transfer, investigate, test it. It provides enough latitude for the student to put into words whatever it is that he individually has discovered. It lets him use his own language--not just the language that he thinks might be acceptable to the teacher. And it provides the teacher with evaluative information about what the student has learned.

Planning begins with your instructional objective. What is it that you want to provide students the opportunity to put into some form of language? What were the concepts you hoped they would attain, the problems they would investigate? Then, what kind of dramatic experience would permit them to demonstrate these discoveries?

Let's look at some illustrations. You might:

- Ask students to assume the roles of characters from a story they have read. Depending upon your objectives, the focus could be on character motivation, physical behavior, interrelationships, responses to problems, etc. Such an experience may be structured many ways. You might instruct the students the preceding day to be prepared to portray--either individually or in partnerships--their favorite characters from a book they've all read, and then have the observers identify the roles. Or you might preplan an incident not contained in the story that the students are to role play to see if they can apply their understanding of the characters to a new situation. As you will recognize, this kind of role playing offers a refreshing alternative to oral and written book reports.

- Have them portray a specific historical event as a means of languaging concepts about its content, causes, or effects--for example, a role play of the Secretary of State and his aides and a Congressional committee debating entry of the United States into the League of Nations; or of incipient mutiny on Columbus' first voyage, centering on the goals of the expedition and the sailors' fears arising from inadequate geographic knowledge. For complex experiences such as these, it often is useful to give the student teams several days' advance notice so they can plan their portrayals.

- Set up a role play in which students can demonstrate the concepts they've acquired about a contemporary issue: a school problem about the need for hall monitors; a community question about waste disposal and recycling; a national or international issue. Be alert to the importance of planning an activating focus for such role plays with a clear who, where, what; otherwise, the result will be only "talking about" without "acting out."

- Have students demonstrate through role playing their grasp of processes they have studied: parliamentary procedures, interviewing techniques, courtroom processes. In each case, you need to set up a who, where, and what to provide a framework within which they can role play the processes.

All of the preceding examples, as you will note, are dramatically complex experiences, requiring sophistication in role playing. This tends to be characteristic of role playing for languaging and evaluation, since you will usually want to provide extensive opprotunities for talking. However, you can somewhat simplify these types of role playing by providing a particularly clear dramatic stimulus and structuring so that the amount of movement is limited.

For the Future

You will teach one more lesson as part of your work for this course--a lesson in which you will practice conducting a role play for the purpose of languaging and evaluation. When you have completed this lesson, you will be prepared to begin utilizing inventive classroom drama regularly as

an instructional process. Some reminders and suggestions for the future follow.

1. Role playing is one of many instructional processes in your teaching repertoire. Consider using it--

   a. As an advance organizer,

   b. For concept attainment and problem solving, and

   c. For languaging and evaluation--

when dramatic experience will be an appropriate teaching-learning vehicle.

2. In deciding whether or not to employ role playing for a given lesson, keep in mind its particular strengths as an instructional process, as described in Chapter 1.

   a. Classroom drama permits students to experience an event directly, in simulated form. It helps to translate "what happened" into "what is happening."

   b. Inventive classroom drama involves students actively in creating their own learning experiences.

   c. Because it is "acting out," classroom drama often helps to release students from limiting constraints.

3. In conducting role playing, select from your repertoire of teaching skills those that will support the particular type of dramatic experience you are providing. In this course, you have learned to:

   a. Set up the dramatic situation--establishing the who, where, and what and using specific vivid language.

   b. Monitor and side coach the dramatic action--including doubling as a specific technique for side coaching in certain types of enactments.

   c. Provide discussion on a <u>selective</u> basis following role playing--being alert not to impose your own judgments and not to "rehash" the dramatic experience.

   d. Utilize role reversal as a technique during experiences in which students will benefit from switching roles so that they will recognize an alternative point of view.

e. Provide warm-up activities consistent with the dramatic experience to follow.

f. Instruct observers so that they will participate purposefully from the sidelines during enactments in which not all students can engage simultaneously.

Some of these skills are so fundamental and pervasive that you will utilize them whenever you conduct role playing--for example, setting up the situation and monitoring. Others are more specialized in their application--for example, role reversal and instructing observers--are employed selectively in dramatic enactments.

4. You should plan every role play so that it is both appropriate to the instructional purpose and consistent with the role playing skills of your students. Continue to analyze your plans for dramatic experiences in terms of the seven criteria of complexity and to utilize special exercises, such as those outlined in Appendix A, to help your students develop increased role playing skill.

After you have taught Lesson 8, be sure to complete the evaluation forms on pages 141-144. They will give you a valuable summary of your class's present role playing skills and will help you continue to plan appropriate dramatic experiences when the course is completed.

LESSON 8 - TOTAL CLASS

Lesson Plan Suggestions

Purpose: To practice planning and conducting a role play for the purpose of languaging and evaluation; to assess your students' present role playing skills.

This final lesson is to be taught to your whole class, without videotaping. It will give you an opportunity to plan and conduct a role playing experience the way you will after the course--without a preliminary small group try-out.

Selecting Experiences

Since the purpose of the lesson is to provide students with a role playing experience for languaging and evaluation, the instructional steps of advance organization and concept attainment will need to precede the role play. You may have recently presented a lesson for which role playing would provide an appropriate vehicle for languaging and evaluation. It is more likely, however, that you will want to plan an entire sequence of instruction, with some form of advance organizer, experiences for concept attainment (neither of which need be through role playing), and finally a languaging and evaluation dramatic experience. The illustrations of role playing for languaging and evaluation in Chapter 5 will suggest types of lessons that may be appropriate.

Emphasize in planning the design of a role play that will be as instructionally productive as possible. At this point, you don't need to be primarily concerned with creating a lesson so that you can give yourself practice in applying all of the course teaching skills. Instead, plan a substantively appropriate lesson and then select from your repertoire of skills those that will support the dramatic experience your are providing.

LESSON 8

Lesson Plan

Use this form to help you plan a role play for languaging and evaluation.

Purpose:	State the concept that you hope the students have acquired and that they will be languaging during the role play.
Content:	Outline a dramatic experience that will permit students to language this concept and you to evaluate their attainment of it.
Continuum Criteria:	Determine the level of complexity for this experience that will be appropriate for your students.
Set Up Situation:	Write how you will set up the dramatic situation, including how you will establish the who, where, and what. Note any props that you will use.
Monitor & Side Coach:	Write what you may say and do to guide the dramatic action, including whether you will use doubling and role reversal.
Observers:	If some of the students will be observing, decide what you will instruct them to watch during the role play.
Warm-Ups:	Outline warm-ups that you may use before the role play.

Purpose: _____

_____

_____

_____

_____

Content	Continuum Criteria	Teaching Skills	
		Set Up Situation	Monitor and Side Coach

(Continued)

Observers: _____

_____

_____

_____

_____

Warm-Ups: _____

_____

_____

_____

LESSON 8

Teacher Self-Evaluation

Purpose: To help you evaluate your success in planning a role play for languaging and evaluation.

Directions: Evaluate the success of the experience in terms of the students' responses.

Did the role play serve the purpose you stated for it?

_____ YES _____ NO

If not, why?

Was role playing an inappropriate instructional process either for permitting the students to language what they had learned or for giving you evaluative information? How was it inappropriate?

_____

_____

_____

Should the content of the dramatic experience have been different? How?

_____

_____

_____

Could you have made the experience more successful if you applied the teaching skills differently? How?

_____

_____

_____

Was the role play at an inappropriate point on the continuum of complexity? How should it have been different?

_____

_____

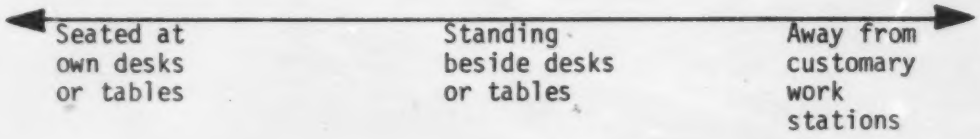
LESSON 8

Student Evaluation

Purpose: To assess your students' present role playing skills in terms of the continuum of experiences from simple to complex.

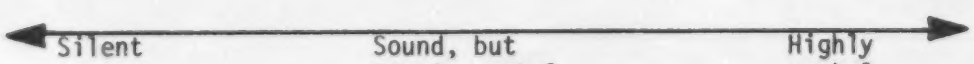
Directions: Place an "X" at the appropriate point on the continuum that describes your class as a whole. Add any comments about specific problems or students that will help you in planning future role plays.

1: Where the Students Are

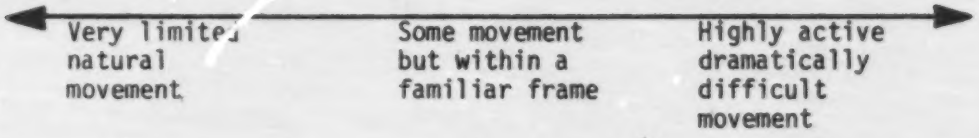


2: Whether Their Eyes are Open or Closed

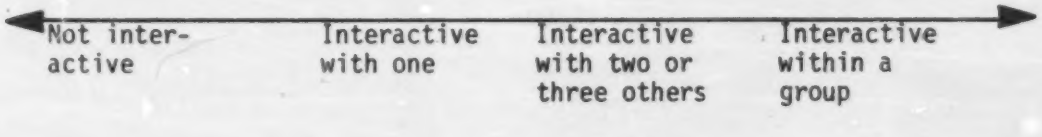
3: Whether They Are Silent or Speaking



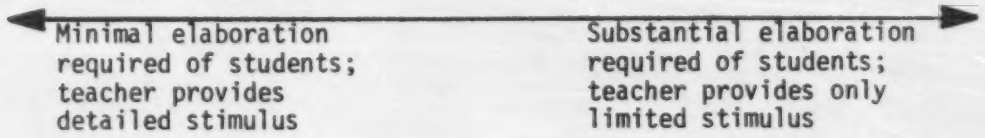
4: What Movements They Are Making


Very limited natural movement
Some movement but within a familiar frame
Highly active dramatically difficult movement

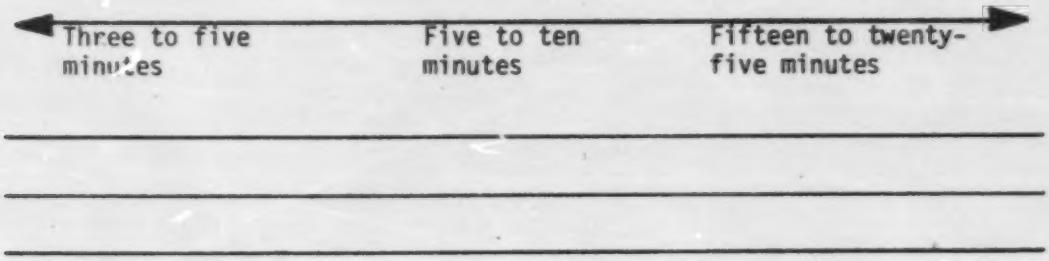
5: How Much Interaction is Involved



6: How Much Elaboration Students Must Supply


Minimal elaboration required of students; teacher provides detailed stimulus
Substantial elaboration required of students; teacher provides only limited stimulus

7: How Long the Experience Lasts



APPENDIX A

Reality and Observation Exercises

APPENDIX A

Reality and Observation Exercises

Use these exercises to help your students develop increased skill in observing the who, where, and what of dramatic enactments and in portraying roles more realistically.

1. Mystery Actions

Purpose: To give students practice in portraying actions realistically and in observing.

Activities: Using either teams or pairs and either secretly assigning tasks or having students draw from a hat, have them portray eating various foods: spaghetti, an ice cream cone, a lollypop, popcorn, a drumstick. Other students should try to identify the food.

Using the same format as above, have teams of students portray participation in various sports.

2. Reality with Objects

Purpose: To provide training making objects real.

Activities: Collect a variety of objects--a balloon, wastebasket, lunch box, umbrella, sweater, a pail filled with water, etc. Each team secretly decides on one object with which to work and tries to make the object real to the opposing team--batting the balloon around and then breaking it, carrying the pail, opening the umbrella, putting the sweater on, etc. Follow this with repetition of the action with the real object and a second reenactment without it.

3. Voice Exercises

Purpose: To encourage freer use of the voice.

Activities: Stage a shouting match (if neighboring teachers don't mind!) in which the students are paired. All the A's are secretly given messages (perhaps five or six different messages for a total class) which they are to communicate to their partner. All the A's simultaneously shout their messages to the B's, standing several feet away. Reverse the A and B roles.

Set up a "calling-out exercise" with teams separated at opposite extremes of the room. Assign a who, where, and

what: tourists and guide in a cave with the tourists separated from the guide. Guide describes the cave; tourists ask questions. Or, mountain climbers connected by a long rope, trying to communicate. (Spolin, 1972)

4. Mystery "Where"

Purpose: To provide practice in making actions fit an imaginary "where"; to train in observation.

Activities: Secretly assign a "where" to teams or individual students. Task is to show other students the "where." For example: a supermarket (going through the turnstile, getting and pushing a cart, taking goods from the shelves, checking prices, tasting some fruit, checking out). Other possibilities: airport, library, beach, restaurant. (From Spolin, 1972)

5. Role Portrayal

Purpose: To develop skill in displaying behavior indicative of roles; to provide practice in observing.

Activities: Secretly assign to teams, pairs, or individuals an age role they are to portray: a very old woman, a young child, a high school boy, a middle-aged businessman. Establish a simple where adn what (waiting for a bus on the street corner). Other students are to identify the character's age. (From Soplin, 1972)

Again with secret assignments, make the problem to identify what the character does for a living.

Use a physical exaggeration exercise with a simple who, where, and what agreed upon. Teams or the entire class simultaneously walk around trying to display some exaggerated physical attribute as you coach: 10 feet tall, 2 feet tall, weighting 400 pounds, wearing size 20 shoes, foot-long index fingers, legs and feet are springs. (Soplin, 1972)

APPENDIX B

Using the Videotape Recorder (VTR)

APPENDIX B

USING THE VIDEOTAPE RICORDER (VTR)

A very important part of your training in Minicourse 10 is the FEEDBACK you obtain from your role playing sessions. The most important source of feedback provided by the course is the self-evaluation based on videotapes of the microteach and reteach sessions. Since role playing involves "action" on the part of your students, a role playing session in which all or most of the action is not videotaped properly will prevent you from making an accurate evaluation of what occurred. For this reason, the correct use of the VTR is extremely important in order to obtain good videotapes and reliable feedback.

Figures 1 and 2 show the recommended locations for the chairs, microphones, and TV camera in the microteach room. After your coordinator demonstrates these set-ups and each part of the equipment to you, you should take the opportunity to practice setting up the camera and making a recording on your own. You should pay careful attention to the range and focus of the camera and the range of the microphone pickup since these are important to making a videotape you can both see clearly and hear properly. A good videotape for feedback purposes consists of the following:

- The entire group is within camera range and focus.
- The microphone(s) are arranged so that the voice of each student is clearly audible on playing back the tape (see Figures 1 and 2).

- The students sit in a semi-circle (see Figures 1 and 2) so that all their faces can be seen.
- The players are facing the camera during the action. When standing, the tops of their heads are not cut off due to a low camera angle
- You are seated on the side of the semi-circle nearest the camera (see Figures 1 and 2), Since students have a tendency to play towards the teacher, this arrangement helps keep them facing the camera.

Remember to:

TELL YOUR STUDENTS TO SPEAK UP!

Otherwise, you will find that their voices won't record loud enough to hear during playback.

FIGURE 1

RECOMMENDED MICROTEACH ROOM SET UP
(FOR 1 MICROPHONE)

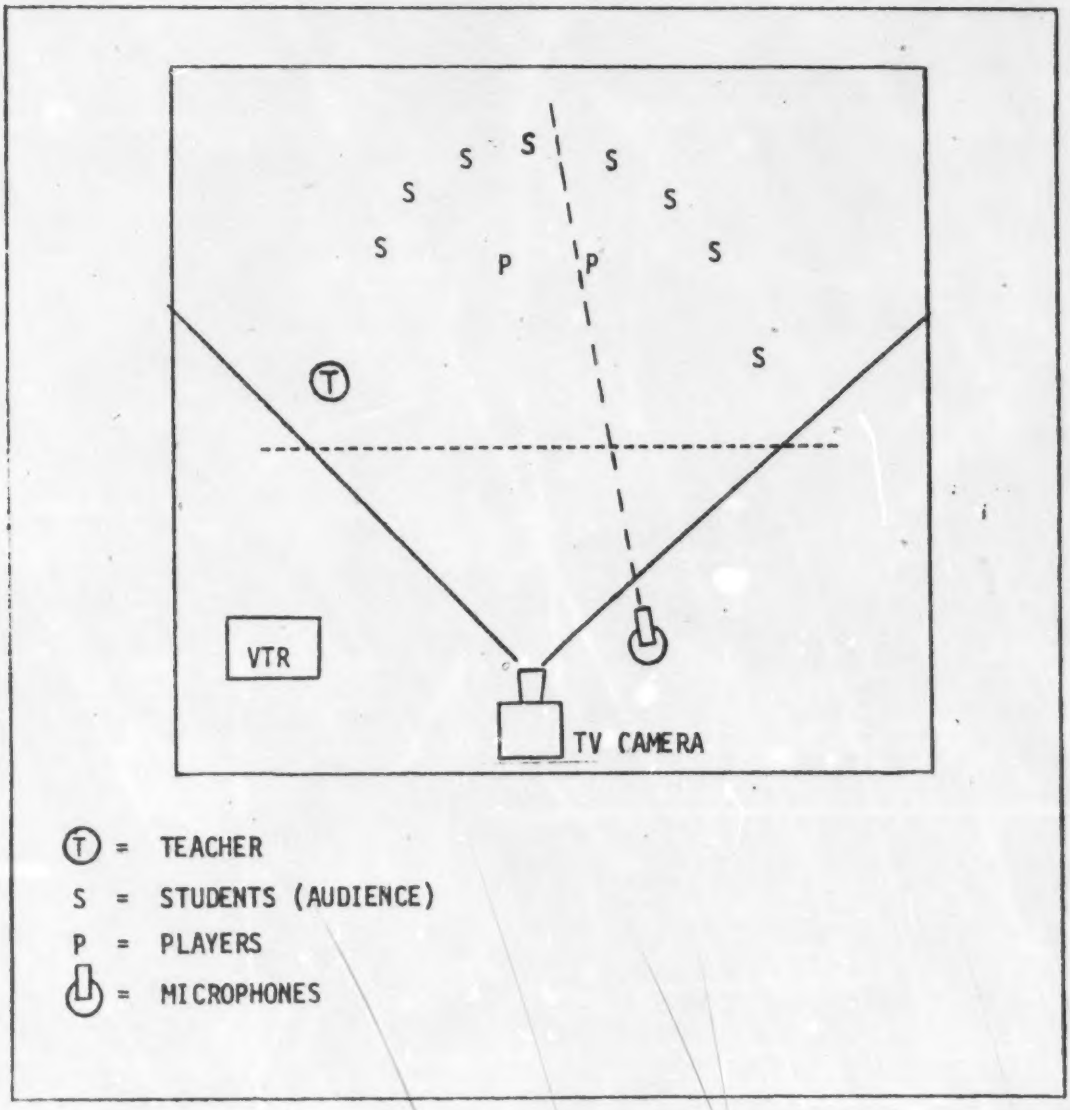
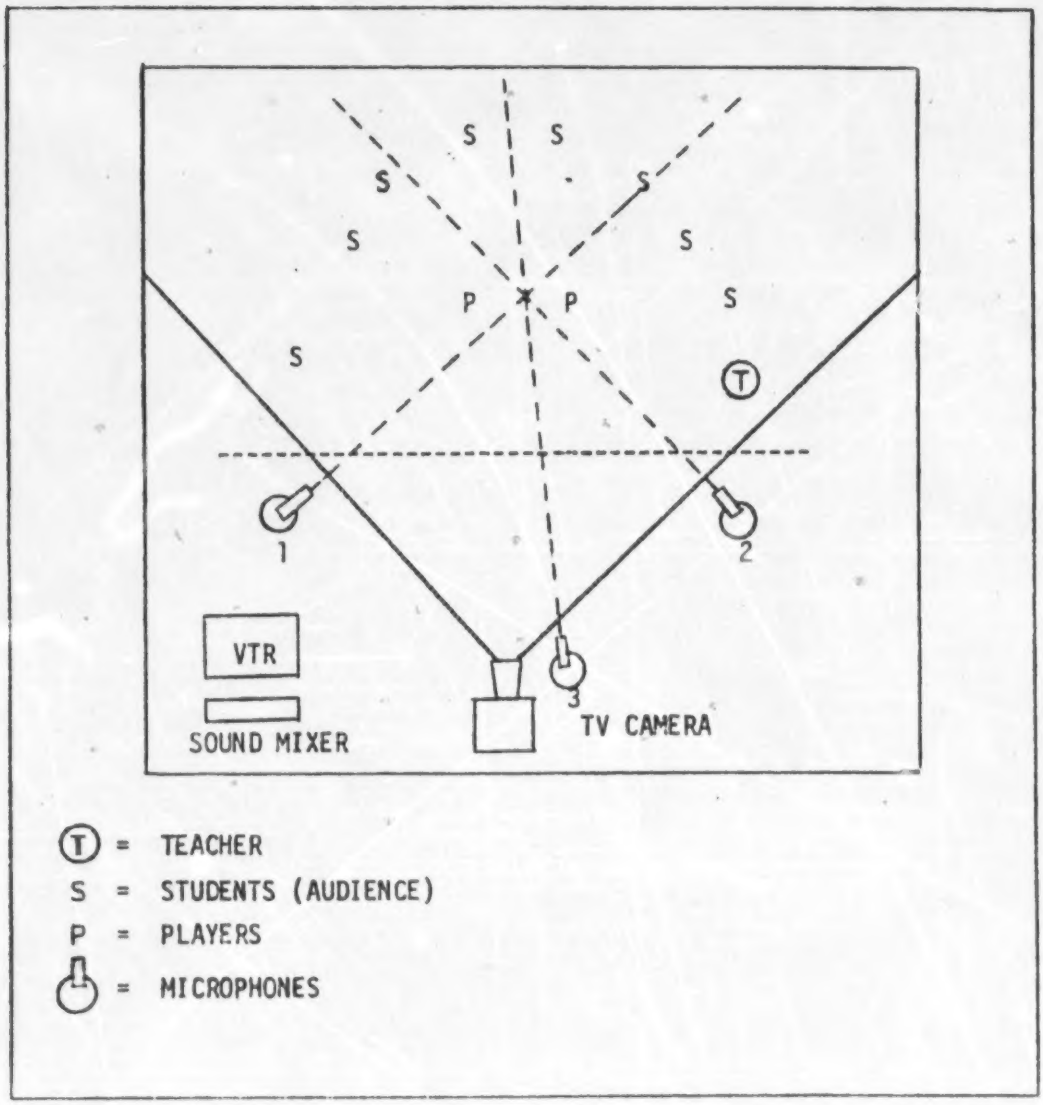


FIGURE 2

RECOMMENDED MICROTEACH ROOM SET UP
(FOR 2 OR MORE MICROPHONES)



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Most of these books contain numerous examples of exercises for developing role playing skills and of specific role playing applications. You will find them to be valuable resources.

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